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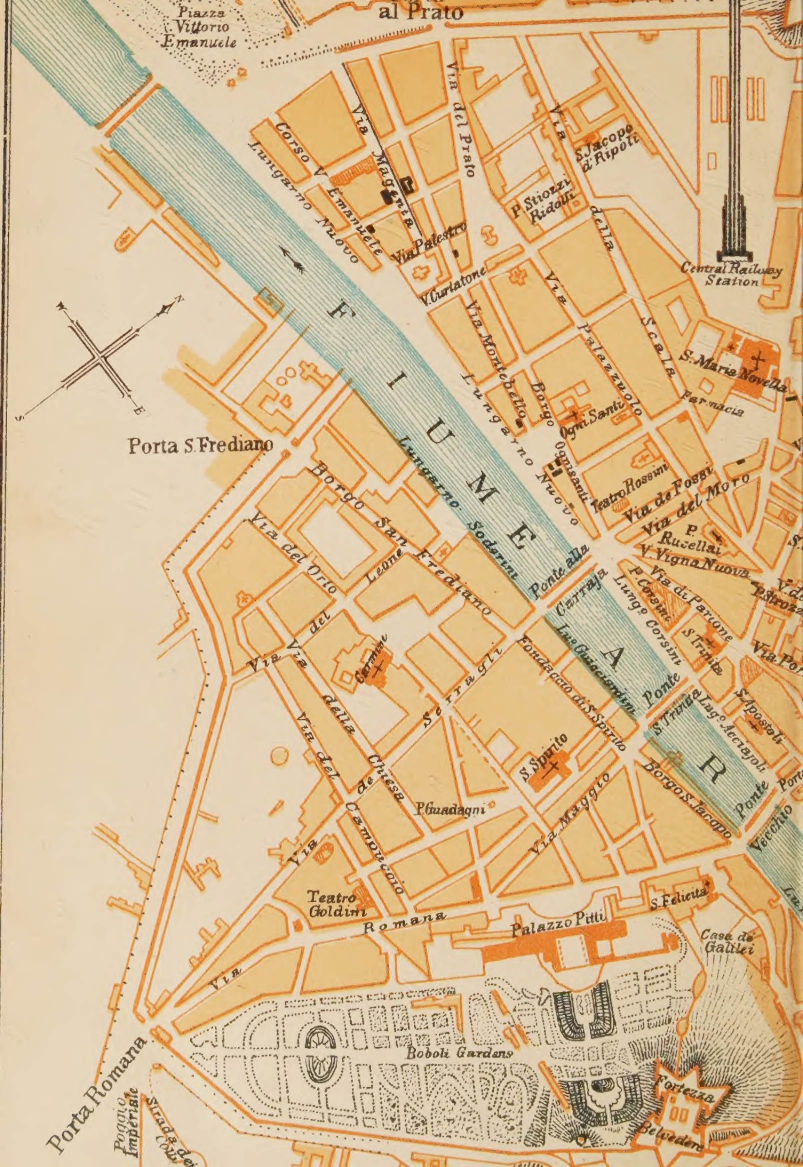
al Prato
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Via del Prato
Via Magenta
Corso V. Emanuele
Lungarno Nuovo
Via S. Jacopo d'Ripoli
P. Stiozzi Ridolfi
Via Palestro
V. Curtatone
Via della Scala
Central Railway Station
Via Montebello
Lungarno Nuovo
Borgo Ognisanti
Via Palazzuolo
Ogni Santi
S. Maria Novella
Farmacia
FIUME ARNO
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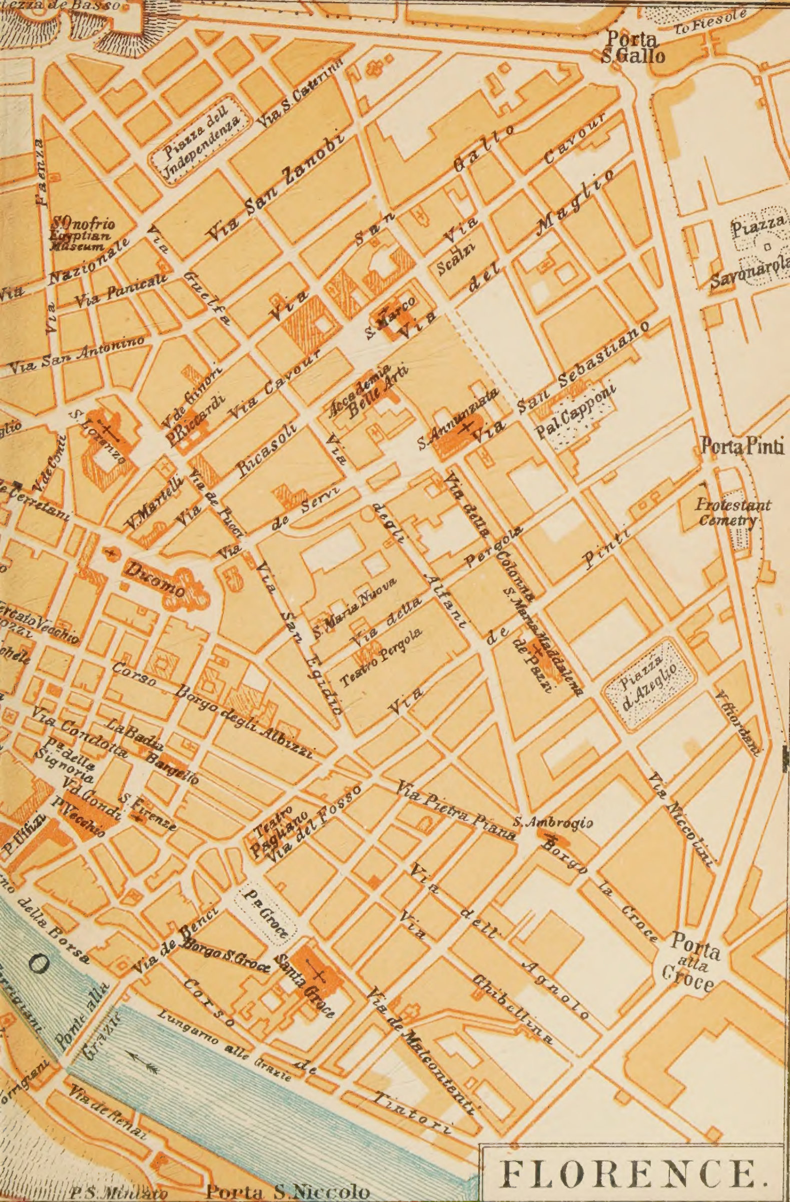
S
E
Porta S. Frediano
Lungarno Soderini
Teatro Rossini
Via de Fossi
Via del Moro
P. Rucellai
V. Vigna Nuova
Borgo San Frediano
Via del Leone
Via del Orto
Ponte alla Carraja
P. Corsini
Lungo Corsini
Via di Parione
P. Strozzi
Via Por
S. Trinità
Via del Via della Chiesa
Carmine
Serragli
Fondaccio di S. Spirito
Lung. Guicciardini
Ponte S. Trinità
Lung. Acciajoli
S. Apostoli
Via del Campuccio
Via de
S. Spirito
P. Guadagni
Via Maggio
Borgo S. Jacopo
Ponte Vecchio
Via
Teatro Goldini
Via Romana
S. Felicita
Palazzo Pitti
Casa de Galilei
Boboli Gardens
Forteza Belvedere
Porta Romana
Poggio Imperiale
Strada dei Colli



FLORENCE.
Porta S.Gallo
To Fiesole
Piazza dell Independenza
Via S.Caterina
Via San Zanobi
Via San Gallo
Via Cavour
Via del Maglio
Via Faenza
S.Onofrio Egyptian Museum
Via Nazionale
Via Guelfa
Via Panicale
Via San Antonino
Via Scalzi
S.Marco
Piazza Savonarola
Via San Sebastiano
Accademia Belle Arti
V.de Ginori
P.Riccardi
Via Ricasoli
S.Lorenzo
V.de Conti
Cerretani
V.Martelli
Via de Pucci
Via de Servi
S.Annunziata
Pal.Capponi
Porta Pinti
Protestant Cemetry
Duomo
Via degli Alfani
Via della Colonna
Via della Pergola
Via Pinti
S.Maria Nuova
Via della Testro Pergola
Via San Egidio
S.Maria Maddalena de Pazzi
Piazza d'Azeglio
V.Giordani
Mercato Vecchio
Corso
Borgo degli Albizzi
Via de
Via Condotta
La Badia
Bargello
Pa della Signoria
V.d.Gondi
P.Vecchio
S.Firenze
P.Uffizi
Teatro Pagliano
Via del Fosso
Via Pietra Piana
S.Ambrogio
Via Niccolini
Borgo la Croce
Porta alla Croce
Pa Croce
Via de Benci
Borgo S.Croce
Santa Croce
Via dell Agnolo
Via Ghibellina
Via de Malcontenti
Corso de Tintori
Lungarno alle Grazie
della Borsa
Ponte alla Grazie
Torrigiani
Via de Renai
P.S.Miniato
Porta S.Niccolo

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FLORENCE

BY

AUGUSTUS J. C. HARE

AUTHOR OF 'WALKS IN ROME,' 'SOUTHERN ITALY,' 'VENICE,' ETC.

REVISED BY

ST. CLAIR BADDELEY

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FLORENCE

CHAPTER I

DULL-USEFUL INFORMATION

Hotels.—*Hôtel* **Paoli**, at the end of the Lung' Arno della Zecca, near S. Croce, quiet and suited for winter quarters. *H.* **Bristol**, comfortable, more central. *H. Anglo-American*, Via Garibaldi, reasonable. *H. de la Ville*, large, central (Piazza Manin). *H. New York* (once Palazzo Ricasoli), newly done up (Piazza del Ponte alla Carraia). *H. Savoy*, in the centre (on the site of the Mercato Vecchio), comfortable, large, expensive. *H. Minerva*, near S. Maria Novella, quiet, clean, and old-fashioned, no view. *H. Grande-Bretagne* and *Royal* adjoining, frequently under new management. *H. Albion*, small, facing the Arno. *H. Berchielli*, small, Lung' Arno Acciajuoli. *H. Europa*, 3 Via Tornabuoni. *H. Washington*, near Piazza S. Trinità, and facing the river (Lung' Arno, Amerigo Vespucci).

Pensions.—Piccioli (Palazzo Gianfigliazzi), 1 Via Tornabuoni (English landlady); Macnamee, 1 Via Salvagnoli; Chapman, 21 Via Pandolfini; Barbense, on left bank of Arno; Pagnini, 5 Via Ferruccio; Laurent, 11 Via del Presto.

A Good Luncheon at an Italian Ristorante.—Spaghetti, con-Fegatini; Costale alla Milanese, con fagioli, or funghi all' olio; Formaggio (cheese), or Dolce (sweet); Fragoli (wild strawberries); *Vino Barolo*, or *Chianti*, or *Bianco Asciutto* (dry white wine). Or, Fegato alla Veneziana, Crocchette con piselli, Insalata; *wine, Vernalese*. Or Testina alla Parmegiana, con spinacche; Coscia di Vitello, con maccheroni, Capretto al Forno, Petto di Pollo; *wine, Volognano.*

	Day.		Night.
Cab Fares.—The course	1 lira	...	1.30
First ½ hour	1.20	...	1.50
Second ½ hour	0.75	...	1.00
Each trunk	0.50	...	0.50
Outside the Barrier.			
First ½ hour	2 lire, day or night.		
Each succeeding ½ hour	1 lira.		

Riding-horses.—E. Bianchi, 10 Via Oricellari; L. Modi, Chiasso Padella; Somigli, 4 Borgo SS. Apostoli.

Forwarding Agents.—French, Lemon, & Co., Palazzo Ferroni; F. H. Humbert, 20 Via Tornabuoni; Th. Cook, 10 Via Tornabuoni.

Railway Tickets.—T. Cook, 10 Via Tornabuoni; Liserani, 2 Via Cerretani.

Furnished Apartments.—Apply to Cassi, 24 Borg' Ognisanti; Sclavi, 5 Via del Giglio.

Authorised Guides.—1 hour's service, 2 lire; each ½ hour, 0.50 c. Guide's ticket must be paid for entrance to the museums by the employer.

Baths.—4 Via Cimatori, excellent; 16 Borgo SS. Apostoli; 30 Via Maggio.

Bicycles.—2 Via Cavour; 6 Via dei Pucci; 32 Viale Principessa Margherita; 7 Piazza Cavour.

Dentists.—Dr. Elliot, 10 Via Tornabuoni; E. Dunn, 24 Piazza S. Maria Novella.

Chemists.—Roberts, 17 Via Tornabuoni; Groves, 15 Via Borg' Ognisanti.

Booksellers.—**A. Cole**, 17 Via Tornabuoni; Bocca, 8 Via Cerretani; Paravia & Co., 9 Via Tornabuoni; R. Paggi, 15 Via Tornabuoni; **Loescher** & Co., 20 Via Tornabuoni.

Second-hand Books.—Giovanni Dotti, 21 Via del Proconsolo; Franceschini, Via Ghibellina.

Binder.—Giannini, in Piazza Pitti.

Shoes.—G. Gilardini, 10 Via Cerretani.

Theatres.—Alfieri, 41 Via Pietra Piana; Goldoni, 9 Via S. Maria; Pagliano, 5 Via del Fosso; Pergola, Via del Pergola; Nuovo, 37 Via Bufalini.

Artists.—W. Spence, 14 Viale Regina Margherita; H. Teague, 2 Lung' Arno Acciajuoli; W. Gould, 102 Via degli Serragli; L. Da Costa, 6 Via degli Artisti.

Opticians.—Pecori, 4 Via Cerretani; **Sbisa**, Piazzi della Signoria.

Orthopœdy.—E. Gabrielli, 49 Via Valfonda.

Massage.—Grazzini, 11 Via Calzaioli; Paolina Lemmi, 1bis Via Farinata degli Uberti.

Newspapers.—Fieramosca; L'Opinione; La Nazione; La Domenica Fiorentina; The Illustrated Florence News; La Scena Illustrata; Rassegna Nazionale.

Hairdressers.—Landini, 10 Via Tornabuoni.

Questura.—4 Via Ginori.

Libraries.—

	From April 1 to Oct. 1	From Oct. 2 to March 31
Riccardiana	8 a.m.—1 p.m.	9 a.m.—3 p.m.
Nazionale	10 a.m.—4 p.m.	10 a.m.—4 p.m.
Laurenziana	11 a.m.—5 p.m.	10 a.m.—4 p.m.
Marucelliana	9 a.m.—5 p.m.	9 a.m.—3 p.m.

But on the many feast-days all are closed.

Archives.—Loggiato degli Uffizi.

Physicians.—M. D. Coldstream, 5 Via Ferruccio; G. Catani (surgeon), 20 Borg' Ognisanti; V. Grazzi, 8 Borgo dei Greci.

Churches.—Anglican Episcopal, Via Micheli; American Episcopal, Piazza del Carmine; Russian Episcopal, 27 Via Lungo Mugnone; Presbyterian, 11 Lung' Arno Guicciardini.

Lodgings.—Good single rooms may be found at 40 lire a month, and 5 lire a month for service, in sunny situations. Most of the houses on Lung' Arno and in the Borg' Ognisanti, which are not hotels, are let in lodgings. Many of the *pensions* are on or near the Lung' Arno.

House Agents.—F. H. Humbert, 20 Via Tornabuoni; G. Sclavi, 5 Via del Giglio; Cassi, 24 Borg' Ognisanti; Anglo-American Stores, 41-43 Via Cavour.

Caffès.—Doney, 16 Via Tornabuoni, has a reputation. There is also an inferior restaurant of the same name. Gambrinus, Piazza Vittorio Emanuele. **Capitani**, 14 Via Tornabuoni, is an excellent restaurant.

For luncheon, Mellini, 13 Via Calzaioli, is excellent.

For tea, the Misses Macaulay, close to Vieusseux's Library, Via dei Vecchietti.

Anglo-American **Stores.**—41-3 Via Cavour.

Omnibuses.—A great convenience—starting for all the different sections of the city, are constantly to be found in the Piazza della Signoria.

Tramways (Electric) leave the *Piazza del Duomo* for **Fiesole**, Settignano, Rovezzano, Bagno a Ripoli, Gelsomino, every 10 minutes.

In *Via dei Pecori* for Cascine, Sesto.

In *Piazza della Stazione* for Prato and Poggio a Caiano.

Railways.—Travellers may save themselves annoyance at the always ill-managed Stazione Centrale by taking their tickets beforehand and registering their luggage at the Agenzia di Citta delle Ferrovie, at the corner of the Via dell' Arcivescovado and the Via dei Pecori, or at the offices of Cook, 10 Via Tornabuoni, or Gaze, 20 Via Tornabuoni. There is a small station, at which slow trains to the south sometimes stop, at the Campo di Marte, but it is seldom of any advantage.

British Consulate.—44 Via Tornabuoni.

A Golf Club is established in the Campo di Marte.

Post Office.—In the Piazza of the Uffizi, opposite the entrance of the Gallery, and 12 Via del Proconsolo.

Central **Telegraph Office.**—12 Via del Proconsolo (Palazzo Nonfinito).

Reading Room *and Circulating Library.*—Vieusseux, Via dei Vecchietti.

Books on Florence.—Those who make Florence their winter residence should study 'I Dintorni di Firenze,' by Guido Carocci. 'Florence, her History and Art,' F. A. Hyett, 1903, and 'Florence,' by Edmund G. Gardner (J. M. Dent & Co.), may be procured at Vieusseux's admirable library for reading in the evenings.

Photographers.—For portraits, the Brothers Alinari, 8 Via Nazionale; Brogi, 15 Lung' Arno delle Grazie; Schemboche, 38 Borg' Ognisanti. For views of Florence, Brogi, 1 Via Tornabuoni; Bondi, 5 Via dei Vecchietti.

Majolica.—Cantagalli, outside Porta Romana.

Bankers.—French, Lemon, & Co., 14 Via Tornabuoni; Haskard and Co., Palazzo Antinori; Cook & Sons, 10 Via Tornabuoni.

Churches are usually closed from 12.30 to 2 or 3.

Popular Festivals.—On the Saturday before Easter '*Lo Scoppio del Carro*' (the waggon-explosion). A car laden with fireworks, in front of the cathedral, is lighted at noon by an artificial dove (*Colombina*), which descends by a string from the high altar. The success of the dove is watched by thousands, who believe that a good or bad harvest depends upon it. The *Befana* (the Eve of the Epiphany, January 6) is noisily honoured with torch-processions and singing, the children blowing glass-trumpets. April 1, All Fools' Day (Pesci d'Aprile). The *Giorno dei Grilli* (Feast of the Assumption), is an al-fresco festa in the Cascine. Crickets (*Grilli*) are caught, put in little cages, and sold for luck, and should be fed on lettuce, and let go in the evening. The *Festa del Statuto* (first Sunday in June) has an illumination and procession in the Cascine. *S. Giovanni* (June 24) is honoured by fireworks on Ponte alla Carraia, masses and music. The *Fair of Impruneta* is on October 18.

Sights.—Those who sojourn long at Florence will probably make themselves acquainted with most of the buildings described in these pages. A week is the very least which should be given to Florence. For those who can only spend two days here it may be suggested that they should—

1st day, Morning.—Visit the Piazza della Signoria and the **Bargello**; the Uffizi (especially the **Tribune**); and walk through the Galleries to the Pitti, returning by the Ponte Vecchio.

Afternoon.—See the frescoes of the **Carmine**, and drive by the Colle to S. Miniato; and, if possible, see the lower part of the Boboli Gardens afterwards.

2nd day, Morning.—Or San Michele; Bigallo; the Cathedral and Baptistery; **S. Croce**; and the Casa di Dante in Via Dante.

Afternoon.—See S. Maria Novella, and take the tram to **Fiesole**: and thereafter the Roman theatre and Etruscan walls, and the Badia; go up to San Francesco to obtain the views. (Tramway starts from near Giotto's tower).

Gardens.—Cascine, Boboli (free on Thursday and Saturday afternoons).

'Of all the fairest cities of the earth,
None is so fair as Florence. 'Tis a gem
Of purest ray; and what a light broke forth
When it emerged from darkness! Search within,
Without; all is enchantment! 'Tis the Past
Contending with the Present; and in turn
Each has the mastery.'—*Rogers.*

'At Pisa we say "How beautiful": here we say nothing: it is enough if we can breathe.'—*Elizabeth Barrett Browning*, 1847.

General Aspect

THE radiant loveliness of the mountain land immediately around Florence renders it the most delightful of all Italian cities for a spring and early summer residence, and no one who has once seen the glorious luxuriance of the flowers which fill its fields and gardens, and lie in desired masses for sale on the broad grey basements of its old palaces, can ever forget them. May is perhaps the most perfect month for Florence, when there are roses inside the house, and outside it the soft hum of the cathedral bells. In winter the frost-fingered winds from the Apennines blow down the valley of the Arno, biting like the wolves of yore. Forsyth mentions that physicians say they can scarcely conceive how people live at Florence in the winter or how they can die there in summer.

Florence, 'La bellissima e famosissima figlia di Roma,' as Dante calls her, was, until 1888, less modernised than Rome has been since the change of Government, though, during the short residence here of the King's court, the magnificent old walls of Arnolfo, one of the glories of the town, were destroyed, to the great injury of the place, with the towers which Varchi described as 'encircling the city like a garland.'[1] Conservatism was, till recently, a prominent element in Florentine character, and there is scarcely the site of an old building or a house once inhabited by any eminent person which is not marked by an inscription. Even the paving-stones in many streets have adhered to a polygonal style since A.D. 1240, when Messer Rubaconte is said to have introduced it from Milan. But there are two very distinct styles of paving here. In the last few years, however, building speculations, encouraged by a commercial Municipality, have done as much as possible to destroy the harmonious beauty of the place.

'Building anew, as though upon a barren land, without regard either to the architecture of the quarter, or any attention to the memories and associations of the past.'—*Franceschini.*

Endless buildings of interest have been swept away or are doomed to destruction, and, not content with that, the too-well-known municipal insect has attacked the nomenclature of the historic streets, as in other illustrious cities. Instead of being makers of History the House of Savoy has been led by fawning municipalities to destroy and sweep much of it away.

'The ancient towers of the Amidei, the superb groups of the Piazza S. Biagio; the residence of the Arte della Seta, that of the Arte dei Rigaturi, and that of the Arte dei Linaioti, the house of the Lamberti, the palace of Dante di Castiglione, the towers of the Caponsacchi and the Ubaldini, the house and towers of the Amidei; two noble palaces of the Sassetti; the Anselmi, the Vecchietti, and the Buondelmonti palaces; the column of Santa Trinità, the interesting and ancient residences of the Via del Refe Nero and of the Vecchietti; and the mutilation or destruction of the fine XIV. c. palace of the Martelli, between the Via dei Cerretani and the Piazza del Olio, and of the palace of the famous Arte della Lana—all these, one and all, are condemned to destruction by the Municipality of Florence. . . .

'It has been reserved for the thankless sons of Florence, of a venal and degenerate time, to efface all that the cannon of the Spaniard spared, all that the German and Frenchman left unharmed.'—*Ouida.*

In few cities was the history of the place written more vividly and effectively upon its stones than in Florence.

Florence existed in Etruscan times; and became a Roman colony; and Christianity is said to have been introduced in A.D. 313, but she never attained great importance until the Middle Ages. Her earliest written records belong to the twelfth century. Giovanni Villani (1300) has not very much to relate regarding her past that is not legendary; and he begins with the tower of Babel, and plunges onwards into universal history, like the Florentine woman in the *Paradiso* (xv. 125):—

'Favoleggiava con la sua famiglia
De' Trojani e di Fiesole e di Roma.'

---

[1] Some of these were demolished in 1527.

Excavations have proven that the **Forum of Roman Florence** occupied the site of the now vanished **Mercato Vecchio**; and the **amphitheatre** that of the **Borgo dei Greci.** In A.D. 405 **the Goths** beleaguered her, under **Radagasius**; from which crisis **Stilicho's** arrival with an army relieved her. Toward the end of the following century **the Lombards** occupied Tuscany; and Professor Villari and others have cited documents which show that in the eighth century Florence had become an annex of **Fiesole**—the hill that dominated the Roman road or **Via Cassia,** on which she was situated. But consult Davidsohn's *Geschichte*, &c. Certain it is that 'at the commencement of the eleventh century the construction of **San Miniato al Monte,** in addition to other churches built about the same period affords indubitable proof of awakening prosperity and religious zeal, in fact, Florence became one of the centres of the movement in favour of **monastic reform. S. Giovanni Gualberto,** of Florentine birth, who died in 1073, inaugurated the Reformed Benedictine Order known by the name of Vallombrosa, in which place he founded his celebrated cloister,' (P. Villari, *Origin of Florence*), and again, 'no fixed year can be assigned to the birth of the Florentine Commune, which took shape very slowly, and resulted from the conditions of Florence under the rule of the last Dukes and Marquises of Tuscany—while her commerce and industry undoubtedly increased during the rule of Countess Matilda—and even in her days we find the mass of the citizens divided and arranged in groups' (1046 1115). Villani records that the guild of woollen-cloth refiners, *i.e.* **Calimala,** were entrusted in **1150** by the Commune with the construction of **San Giovanni**; and this Commune was represented by Consuls elected annually from members of various Guilds, which, federated, formed the yet unconsolidated Constitution. It was inevitable that such a growing force as this would come into conflict with, and have to work out its own salvation through conflict with Feudal authority, represented by the **Imperial Envoys** and Teutonic nobles, who naturally regarded their rights as absolute. The Florence we study was largely the result of this attrition, acutely modified, however, in special directions by her adherence to the side of the **Papacy** during its long and bitter struggle with the **Empire.** Florence, in fact, was shaped between the hammer and the anvil, as many other beautiful things have been. Her whole history, complicated as it is, works out in perfect logical sequence, link by link, as she becomes the dominant power in Tuscany, **political,** the dominant power in Europe, **financial**; and finally (before her brilliant decline), the dominant power in the world, **æsthetic.** In 1198 she already stood at the head of a league of the Tuscan towns against Philip of Swabia. But in 1246, when the Emperor Frederick II. favoured the Uberti, who as imperialists were now called Ghibellines, the Guelfs or Buondelmonti faction were expelled from Florence. A hundred years later Dante complains of the changes which Florence strove to introduce in politics and civilisation:—

> 'Quante volte del tempo che rimembre,
> Leggi, monete, officii e costume
> Hai tu mutato, e rinnovato membre?'

Upon the death of Frederick II. in 1250, **the Guelfs returned** and there was a reconciliation. A military democratic confederation was then formed, called 'Primo Popolo.' The six divisions—*Sestiere* of the town each chose two burgesses—**Anziani**—for a year, and, the better to avoid party spirit, two foreigners, one of whom was to serve as **Podestà,** the other as **Capitano del Popolo.** The confederation was divided under twenty standards, with an annual change of captains—**Gonfalonieri.** In battle, the **Carroccio,** a huge car, drawn by oxen with scarlet trappings, and supporting the standard of Florence, and a bell which was to ring ceaselessly, was to be the great centre and rallying-point. The standard was changed from being a white lily on a red field to the reverse.

When **Manfred** had gained possession of Naples, the **Ghibellines** hoped by his assistance once more to obtain the supreme power in Florence, but the Anziani discovered their plot and drove them out of the city. They fled to Siena, where, under **Farinata degli Uberti**, they completely defeated the Florentine army of the Guelfs in the **Battle of Montcaperto,** September 4, 1260, captured the Carroccio, and re-entered Florence in triumph. They would even have destroyed the city but for the noble defence of **Farinata,** who declared that he had only been induced to conduct the war by the hope of returning to his beloved native place. Six bitter years for Florence followed, during which Dante was born. After Manfred, in fighting against Charles of Anjou at Benevento (1266) had lost his life and his kingdom, the **Guelfs regained their lost power,** and a new democratic Constitution was formed under the invited suzerainty of King Charles (for ten years), who used to appoint the Podestà, and now sent Guy de Montfort with 800 French knights to occupy the city (1267).

The administration became reorganised with the following officials: 12 **Anziani**—two for each division of the city, aided by 100 **Buonomini** as a deliberative Council; then a **Captain of the People,** assisted by **a Council of eighty Guelfs,** including the **Captains of the Arti, or Guilds.** To these **two separate Parliamentary bodies politic** were added the **Podestà,** appointed by Charles of Anjou, with a **Council of ninety,** and a **general Council** of the Commune numbering **300.** In 1282 (after certain modifications as well as the expiration of the suzerainty of King Charles), the Guilds, or Arti, led by that of the **Calimala,** or dressers of foreign cloth, were enabled to elect additional officials as their representatives. These were called Priors, or **Priori dell' Arte;** and their official Chapter-house was called the Bocca di Ferro (later the Torre di Dante) adjoining the future Badia, before they removed to the **Palazzo Vecchio.** A Guelfic Democracy, which disfranchised all nobles who did not enrol themselves in their guilds, and were chronically anti-Ghibelline—thus consolidated the Government of Florence in the hands of the merchants, and it was now that the third and last girdle-wall of the expanding city was built, whose gates alone have been spared to us by the Vandals of 1863. In 1289, the Florentine Guelfs, having established their own power, assisted the popular party at Arezzo in gaining the bloody *Battle of Campaldino*, June 11, 1289, in which **Dante,** who had been received into the Guild of Doctors, fought amongst the Guelfic troops. In 1298 the **Palazzo della Signoria** was built at Florence—*per maggior magnificenza e più securità de' Signori*, and many other new buildings were erected. Macchiavelli says—'Never was the town in a more happy or flourishing condition than at this time, rich in population, treasure, and aspect; having 30,000 armed citizens, and 70,000 from its territory (*suo contado*); while the whole of Tuscany was either subject or allied to it.'

The principal families in Dante's time were the *Buondelmonti* and *Uberti*, the *Amidei* and *Donati*. A widow of the noble house of **Donati** being determined to have no other son-in-law than the head of the great family of **Buondelmonte,** persuaded him to marry her daughter, who was of matchless beauty, while he was actually engaged to one of the Amidei.

When the marriage was known, the Amidei, and their relations the Uberti, fell upon the young Buondelmonte as he was riding across the **Ponte Vecchio,** and slew him at the foot of a statue of Mars. This murder threw the whole city into confusion, half the citizens siding with the Buondelmonti, half with the Uberti. Dante, in fact, grew up while the Guelf party, to which he belonged by birth, increased in power; albeit it became divided into two sections: the **extremes** and the **moderates.** The latter were not hostile to the idea of reconciliation with the Ghibellines, and are identifiable with the **Bianchi;** while the former tied itself to the Court of Rome and desired the actual extirpation of the Ghibellines. This party acquired the upper hand, and the section to which Dante belonged, which preferred an ideal Emperor to any possible Pope, suffered. The great artists and men of letters were born of these cross-currents, which their lives and talents have since so splendidly illustrated. The inflammable material so abundant was but the natural heritage of ages of disorder and violence, common to every part of Italy, but concentrated in the towns. Out of sanguinary confusion the Genius of Florence eliminated high ideas and imaginings, but the pilot to these was not either the Church nor Feudalism, but practical Commerce. Industrialism triumphed over both until it became metamorphosed into a tyrannous Plutocracy.

Florence had now such power as to fear neither the **Empire** nor her own exiles, but her strength continued to be wasted by internal strife, and content was not known. Family feuds complicated by trade jealousies, which even a successful war with Arezzo did not allay. 'The New Aristocracy, puffed up with wealth and success, were becoming lawless and arrogant; while the *popolo minuto* (or small enfranchised tradesfolk) were grown strong enough to resist the galling insolence with which they were treated, and to demand a larger share in the Government.' (Hyett). Dino Compagni, in fact, tells us how completely corrupted were both the Guelfic nobility and the Priors. We should also recollect that serfdom had been abolished in 1289. Five years later the Ordinamenti della Giustizia were made law, so as to exclude nobles from the Government, and strengthen the Guilds. Special elements of discord were found in the quarrels of the great family of the **Cerchi**, who had become powerful through trade, and the noble race of the **Donati**. The Cerchi adopted the name of *Bianchi*, the Donati that of *Neri*, names borrowed from the Ghibelline and Guelfic divisions of neighbouring Pistoia. Both in turn were banished, and it was the anger excited by the recall of the Ghibelline **Guido Cavalcanti** which led to **the banishment of Dante**, who was his personal friend, and who was condemned by a Guelfic court, under the influence of **Corso Donati**, afterwards himself exiled and put to death.

No king of the Romans was proclaimed or came southward to be crowned until **1312.** The Ghibellines, or Imperialists, were therefore not held in check by their over-lord; while the Guelfic Communes had no arbiter to appeal to without giving too flattering a power to the Pope.

After the death of **Charles of Calabria** in 1328 (great grandson of Charles of Anjou), whose aggressions had made the foreign Signorie unpopular, foreigners were excluded from the Government, until the successes of his French kinsman, **Walter de Brienne**, Duke of Athens, as general of the Florentine army, led to his so far gaining the affections of the people that, on September 8, 1342, he was rashly invested by popular acclamation with the sovereignty for life; but his rule of violence and vanity was of short duration, and he was expelled in the following year. In ten months he had extracted 400,000 fiorini from the commonwealth. The Guelfs now returned to power, and strengthened their influence by the benevolence they showed during the great plague of 1348, which is described by Boccaccio (born 1313). The noble family of the **Albizzi was now at the head of the Guelfs**, and their tyranny was such that the Ghibellines, rather than the Guelfs, became the representatives of the popular party. Such was the case when the **Revolution of the Ciompi** (Plebs) took place under Michele di Lando (1378) a wool-carder, who was chosen Gonfaloniere, and, in the words of Macchiavelli, 'overcame every citizen by his uprightness, cleverness, and kindness, like a true deliverer of his country.' He ruled Florence for only twenty-six hours. The Ciompi, however, were soon expelled, and excluded from the new Signoria, and the Ghibelline family of the **Medici**, who had risen to wealth under the banker *Giovanni de' Medici*, coming forward as patrons of the *popolo minuto*, began to rise in power in spite of the utmost efforts of the Albizzi, who felt that their star was waning. Giovanni, who died in 1428, left an enormous fortune to his two sons, **Cosimo, born 1383, and Lorenzo, born 1394**. Both these were banished for a time by the influence of Rinaldo Albizzi; on their recall, **Cosimo**, who was made Gonfaloniere, gained universal approbation by the magnificence with which his immense fortune enabled him to receive the illustrious guests who came to the **Council of Florence in 1439**, while his sympathetic intercourse with men of genius led to his being regarded as a typical patron of the arts and sciences. It was at this time that **Brunelleschi** and **Michelozzi** graced Florence as architects; **Donatello** and **Ghiberti** as sculptors; **Masaccio** and **Filippo Lippi** as painters. The enthusiasm of Cosimo for Platonic philosophy led to his founding the famous Platonic Academy of Florence, in which **Marsilio Ficino**, the son of his physician, was the leading spirit. The wonderful learning of Cosimo in Greek, Hebrew, Arabic, and other languages, brought about the foundation of the **Medicean Library**, while his love of art led to the decorations of S. Marco by Fra Angelico. In the alliances of his children he thought rather of noble Florentine families than of foreign princes. In the financial world he was the Rothschild of his day, and he was so beloved by the people that shortly before his death the title of **Father of his Country** was bestowed upon him by a public decree in 1464.

Lorenzo *de' Medici*, afterwards called **the Magnificent**, was only in his sixteenth year when his grandfather Cosimo died, but his brilliant talents and training at once enabled him to take a part in public affairs, and to assist his feeble father Piero, who died five years afterwards. When the rich **Luca Pitti** (who was then building the Pitti Palace) and others were discovered in a plot to overthrow the Medicean power, he transformed them into friends, acting, in the words of Valori, on the principle that 'he who knows how to forgive, knows how to win everything.' At the famous **tournament of the Piazza S. Croce (1468)**, which has been celebrated by Pulci and Politian, both Lorenzo and his brother Giuliano won prizes. Landino wrote a whole book upon the education of the Medici, which was chiefly carried on under Marsilio Ficino; they soon received the name of 'principi dello stato.'

Lorenzo married, in 1468, a daughter of the Roman family of **Orsini**. In 1469 his father died, and he was immediately requested to undertake the government of the State. He continued to seek the advice of the wisest counsellors, and then to act independently after mature consideration. He remained bound by the closest friendship to his brother Giuliano. He liberally expended for the benefit of the State the great treasure which he gained from trading speculations all over Europe. His encouragement made Florence at this time the **capital of the Arts** for the whole world; whilst a visit from Galeazzo Sforza, Duke of Milan, introduced a fashion of display and luxury hitherto unthought of. In 1478, republican fears, mingled with private jealousies, led to the **Conspiracy of the Pazzi**, who plotted with the Riarii, nephews of Sixtus IV. (whose arrogant claims had been resisted by Lorenzo), to murder both the Medici in the cathedral, and to raise a demonstration of Freedom. Giuliano fell under the dagger of Francesco dei Pazzi as the Host was being elevated, but Lorenzo, though wounded, was able to take refuge in the sacristy. When Jacopo dei Pazzi rushed with shouts of 'Libertà' through the streets, no one responded, and the people rose for the Medici, crying 'Vivano le palle'[1] (the arms of the Medici). The Pazzi and their co-conspirator, the Archbishop of Pisa, were executed. Sixtus IV., furious, having vainly demanded the exile of the Medici, now stirred up the King of **Naples against Florence**, whereupon Lorenzo, to save the republic, delivered up his person, and gained over his enemy by his magnanimity ('vicit praesentia famam.'—Valori). Thenceforward the importance of Florence seemed to glow from Lorenzo as from a radiant centre. **Foreign Courts** sought not only his alliance, but his advice; even the **Sultan** placed himself in friendly relations with him, and sent him a giraffe and other strange animals. Commerce flourished, for since Florence had won the harbour of Leghorn from the Genoese in 1421, she had built her own ships, which traded in the ports of Asia Minor, the Black Sea, Africa, Spain, England, France, and Flanders. Until 1480 the galleys all belonged to the State, under the command of an admiral, the State letting them out to the merchants at an assessment.

Florence, become more than ever the metropolis of art and learning, had in 1471 her own printer, **Cennini**. Greek became the most popular of studies. Scholars, by their readiness of speech, won great weight in all political transactions; literary fame brought riches; and scientific conversation was a power in good society. Even ladies shone as philologists. Lorenzo, instructed by Landino, Filelfo, Ficino, Lorenzo Valla, Poliziano, Sannazzaro, and brought up on the Platonic philosophy, became also a poet: his sonnet, 'O chiara stella, che co' raggi suoi,' is still well known. Amongst the artists he encouraged were **Antonio Pollajuolo** and **Luca Signorelli**, the forerunners of **Michelangelo**, and he founded in the **garden of S. Marco** an academy for young artists, to which Michelangelo became admitted on the recommendation of Domenico Ghirlandajo. Lorenzo died in his famous Villa Medicea at Careggi, April 8, 1492.

A partial reaction from the extreme luxury in which Florence had been revelling had set in about two years before owing to the sermons of **Savonarola**, a Dominican monk of S. Marco. His prophecy that chastisement was at hand seemed to be fulfilled under the government of the weak **Piero de' Medici**, son of Lorenzo, who purchased the protection of Charles VIII. by the surrender, in 1494, of all the fortified places of the Republic. The disgrace was so keenly felt by Florence that Capponi in the Signoria declared Piero incapable of conducting affairs, and the **Medici were expelled** from Florence, amid cries of 'Abbasso le palle.'

On Nov. 17, 1494, Charles VIII. made a triumphant entry into Florence, but his exactions were restrained by the dignity of the Florentine deputy **Capponi.** After his departure, **Savonarola** was made lawgiver of Florence. A council of 1000, with a select committee, like that of Venice, but with Christ as their King instead of a doge, was the form of government which he advocated. In 1495, the entire organisation of the State was given up to him as the representative of the 'Christocratic Florentine Republic'; his throne being the pulpit. For three years he ruled in a manner which induced even Macchiavelli to acknowledge his greatness. During this time such an inspiration of love and sacrifice breathed throughout Florence, that unlawful possessions were restored wholesale, mortal enemies embraced each other, hymns, not ballads, were sung in the streets, the people received the sacrament daily, and over the cathedral pulpit and over the gate of the Palazzo Vecchio was written —'Jesus Christ is the King of Florence.' The public officials now included—*Lustratori* (purifiers of worship), *Limosinieri* (collectors of alms), and *Moralisti*, who cleared the houses of playing-cards, musical instruments, and worldly books. In 1497 an attempt was made to restore the amusements of Carnival, but the adherents of Savonarola went from house to house collecting the *Vanità* or *Anatema* that is, all sensuous books and pictures, which they burnt in Piazza S. Marco on a huge pyramidal pyre on the last day of Carnival amid the blare of the trumpets of the Signory and the songs of the children.

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[1] The arms of the Medici were or, five palle, gules: first eleven, then nine, then (Cosimo I.) eight, then (Piero) seven, then (Lorenzo the Magnificent) six. 'Il Magnifico' was the courtly expression for almost all great nobles.

But the true old Florentine spirit wearied of theocratic monkish government, and Alexander VI., indignant at Savonarola's having dubbed his court the Romish Babylon, excommunicated the monk, who however refused to recognise his prohibition to preach, declaring that 'when the Pope orders what is wrong, he does not order it as Pope.' A Franciscan friar now accused Savonarola of heresy, and challenged him to the Ordeal by fire. He consented, but when the day came, the ordeal was postponed by trivial discussions, until a storm of rain extinguished the flames. Then the prophet lost his glory. S. Marco was stormed, **Savonarola was taken prisoner**, was forced by the torture to confessions which he vainly recanted, and, on Ascension Day, 1498, he was hanged, and afterwards burnt, together with his two principal followers, Fra Domenico and Fra Silvestro, in the Piazza della Signoria.

It was about this time that Amerigo Vespucci of Florence, who gave his name to America, was exploring the coast of Venezuela.[1]

Piero de' Medici had died in exile in 1503, but in **1512 the Dynasty returned** to Florence in the person of his son **Lorenzo II.** and his youngest brother *Giuliano*. In the same year Giovanni de' Medici ascended the papal throne as Leo X. Both the Medici who were 'restored' died young, Giuliano in 1516, and Lorenzo in 1519, a year after his marriage, leaving an only daughter, **Catherine** de' Medici, afterwards the famous Queen of France. Besides this infant, of descendants of Cosimo (Pater Patriae), there only remained **Pope Leo X.**, who was son of Lorenzo the Magnificent, Cardinal Giulio, afterwards Pope Clement VII., son of Lorenzo's brother Giuliano (killed by the Pazzi), and two illegitimate youths, **Alessandro**, supposed to be the son of Cardinal Giulio, and Ippolito, son of Giuliano.

The illegitimate Medici were brought up at Florence by guardians appointed by their papal relatives, but after the misfortunes of Clement VII.—called by Ranke 'the very sport of misfortune, and without doubt the most ill-fated Pontiff that ever sat upon the papal throne'—the **Medici** and Passerini, their guardian, **were once more expelled from Florence**

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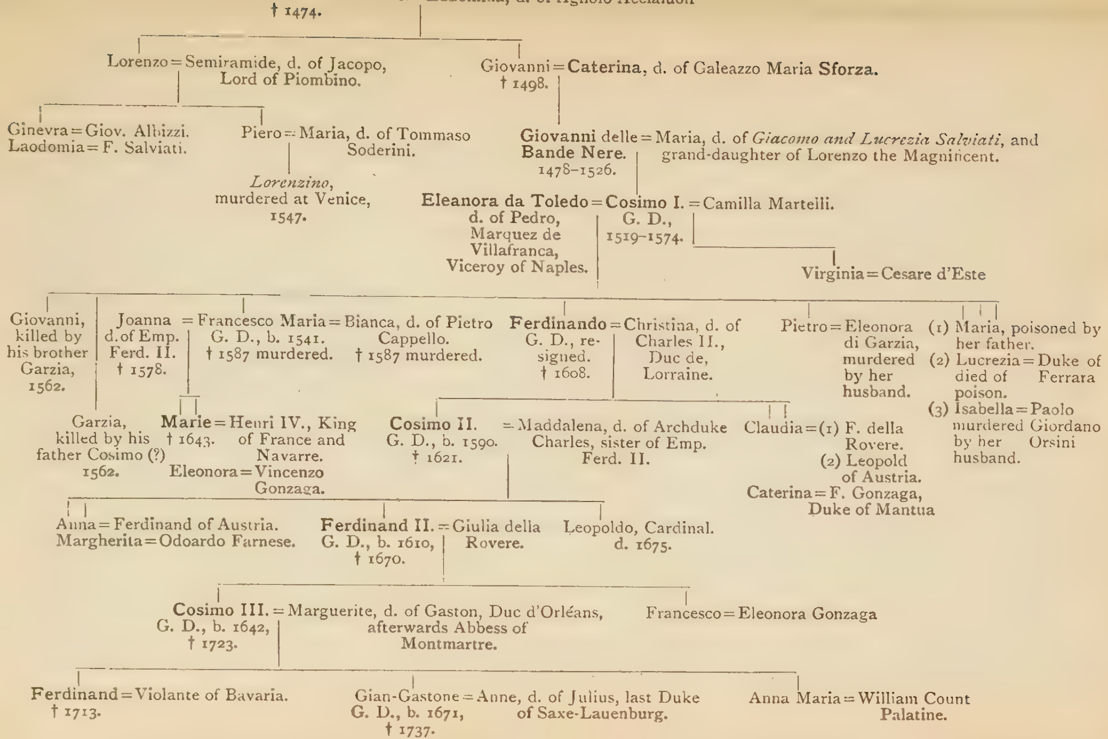
[1] See his portrait in Dom. Ghirlandajo's fresco, 2nd altar, R., in the Church of the Ognissanti, where, in 1512, he was buried.

THE PRINCIPAL MEMBERS OF THE HOUSE OF MEDICI.

Giovanni de' Medici = Piccarda, d. of Odoardo Buero. 1360–1428.

- **Cosimo** il Vecchio (Pater Patriae) = Contessina de' Bardi. 1389 1464, aet. 75.
  - **Piero** il Gottoso, 1416–1469. = Lucrezia, d. Franc. Tornabuoni.
    - **Lorenzo** il Magnifico. 1449-1492. aet. 44. = Clarice, d. of Latino Orsini.
      - **Piero II.** 1471–1503, in exile. = Alfonsina, d. of Roberto Orsini.
        - **Lorenzo II.** Duca d'Urbino. 1492–1519. = Madeleine de la Tour.
          - Caterina = Henri II., King of France.
        - Clarice = Filippo Strozzi.
      - **Giovanni (Leo X.)** 1475-1521.
      - Giuliano = Filiberta of Savoy. Duc de Nemours. † 1516, aet. 37.
        - Ippolito, Cardinal. 1511-1555 Poisoned.
      - Maddalena = Francesco. Cibo, son of Pope Innocent VIII.
      - *Lucrezia* = Giacomo Salviati.
      - Contessina = Piero Ridolfi.
      - Maria (unm.), beloved by Michelangelo.
    - Giuliano, 1433-1478.
      - Giulio (Clement VII.) 1478-1534.
    - Maria = Leonetto de' Rossi.
    - Nanina = Bernardo Rucellai.
    - Bianca = Guglielmo de' Pazzi.
  - Giovanni. = Cornelia degli Alessandri. † 1463.
  - Carlo (natural). d. 1492.
- Lorenzo = Genevra, d. of Giovanni Cavalcanti. † 1440.
  - * **Pier Francesco** = *Ludomina Acciajuoli.* † 1474.

Alessandro (= Margareta, natural dau. of Charles V.), Duke, assassinated in 1537 by *Lorenzino*, was a natural son either of Lorenzo II. or of Cardinal Giulio.


† 1474.
Lorenzo = Semiramide, d. of Jacopo, Lord of Piombino.
Giovanni = **Caterina**, d. of Galeazzo Maria **Sforza.** † 1498.
Ginevra = Giov. Albizzi.
Laodomia = F. Salviati.
Piero = Maria, d. of Tommaso Soderini.
Lorenzino, murdered at Venice, 1547.
Giovanni delle **Bande Nere**. 1478–1526. = Maria, d. of *Giacomo and Lucrezia Salviati*, and grand-daughter of Lorenzo the Magnificent.
Eleanora da Toledo d. of Pedro, Marquez de Villafranca, Viceroy of Naples. = **Cosimo I.** G. D., 1519–1574. = Camilla Martelli.
Virginia = Cesare d'Este
Giovanni, killed by his brother Garzia, 1562.
Joanna d. of Emp. Ferd. II. † 1578. = **Francesco Maria** G. D., b. 1541. † 1587 murdered. = Bianca, d. of Pietro Cappello. † 1587 murdered.
Ferdinando G. D., resigned. † 1608. = Christina, d. of Charles II., Duc de, Lorraine.
Pietro = Eleonora di Garzia, murdered by her husband.
(1) Maria, poisoned by her father.
(2) Lucrezia = Duke of Ferrara died of poison.
(3) Isabella = Paolo Giordano Orsini murdered by her husband.
Garzia, killed by his father Cosimo (?) 1562.
Marie = Henri IV., King of France and Navarre. † 1643.
Eleonora = Vincenzo Gonzaga.
Cosimo II. G. D., b. 1590. † 1621. = Maddalena, d. of Archduke Charles, sister of Emp. Ferd. II.
Claudia = (1) F. della Rovere. (2) Leopold of Austria.
Caterina = F. Gonzaga, Duke of Mantua
Anna = Ferdinand of Austria.
Margherita = Odoardo Farnese.
Ferdinand II. G. D., b. 1610, † 1670. = Giulia della Rovere.
Leopoldo, Cardinal. d. 1675.
Cosimo III. G. D., b. 1642, † 1723. = Marguerite, d. of Gaston, Duc d'Orléans, afterwards Abbess of Montmartre.
Francesco = Eleonora Gonzaga
Ferdinand † 1713. = Violante of Bavaria.
Gian-Gastone G. D., b. 1671, † 1737. = Anne, d. of Julius, last Duke of Saxe-Lauenburg.
Anna Maria = William Count Palatine.

by a revolution under the younger **Filippo Strozzi** and his wife Clarice, herself the daughter of Piero de' Medici,—the lady who nick-named them 'Mules' and declared that the Riccardi Palace (Lorenzo's house) should not be their stables.

But the family fortunes again turned. Ippolito was created a Cardinal; and in 1529 a league hostile to the liberties of Florence was formed between Clement VII. and the Emperor, Charles V., by which it was arranged that **Alessandro** should marry **Margaret,** the illegitimate daughter of the latter. Florence, resolved to resist attack, was fortified by Michelangelo, but succumbed after an eleven-months' siege, and her republican freedom was finally lost, August 3, 1530, at the **Battle of Gavinana** in the Apennines, where both the generals, the Prince of Orange and the gallant Ferucci, fell. On July 29, 1531, the imperial envoy announced to the Signoria the **Decree** which abolished it and made **Alessandro** de' Medici hereditary **Duke of Florence,** under the suzerainty of the Emperor. Alessandro surrounded himself with a body-guard of 1000 men and built a new citadel, but was murdered by his relation Lorenzino in 1537, when **Cosimo I.,** son of Giovanni delle Bande Nere, succeeded in his 18th year, and moved the seat of Government to the Palazzo Vecchio and thence to P. Pitti. Cosimo imitated the great Lorenzo by founding the Academy of Florence and beginning the glorious collections of the Uffizi. In 1569 he was made *Grand-Duke* by Pope Pius V., and the title was confirmed to his son in 1575 by the Emperor Maximilian II. In 1574 he was succeeded by **Francesco I.,** who married first Joanna of Austria, sister of that Emperor, and secondly, the beautiful Venetian, **Bianca Cappello,** who had long been his mistress.

In 1587, upon the tragical deaths of both **Francesco** and Bianca, his brother Cardinal **Ferdinando** de' Medici succeeded, and became distinguished by his war against the Turks and by his popularity. The next sovereign, **Cosimo II.,** who succeeded in 1609, was also distinguished as a protector of art and science. But the prosperity of Florence began seriously to wane under the weak **Ferdinand II.,** and continued to do so under the vain **Cosimo III.** and the foolish **Gian-Gastone,** who was the last of the Medici except his sister, widow of the Elector Palatine, whom Gray the poet (1740) describes as 'receiving him with much ceremony, standing under a huge black canopy,' and as 'never going out but to church, and then with guards and eight horses to her coach.' With this childless princess the family came to an end.

After the extinction of the Medici, in accordance with the conditions of the Peace of Vienna of 1735, **Tuscany fell to Duke Francis Stephen** of Lorraine (afterwards the Emperor **Francis I.**), the husband of Maria Teresa. Under his son and grandson it prospered exceedingly. In 1799 the French expelled the Grand-Duke, and in 1801 Tuscany was placed under the Infante Louis of Parma as the **kingdom of Etruria;** in **1808** it was ceded to France; in 1814 it was given back to the Grand-Duke Ferdinand, whose son **Leopold II.,** raised to the sovereignty in his 18th year, was the great benefactor of the lands of Tuscany, under the ministry of Count Fossombrone. In **1848** the Grand-Duke was compelled to recognise a radical ministry (Guerazzi, Montanelli, Mazzini, Prince Corsini-Lajatico). In 1849 he fled to Gaeta, and for one fortnight **Guerazzi ruled as Dictator.** Then the Grand-Duke was recalled, imprudently strengthened himself with 10,000 Austrian soldiers, and in 1852 abolished the constitution. In 1859 he was compelled to abdicate. **In 1860** Tuscany was **incorporated with the kingdom of Victor Emanuel;** from 1863 to 1871 **Florence** was the capital of that kingdom. In 1871 it resigned its position to Rome, and has since then sunk into a provincial city, bereft of the presence of a court. To its Medici princes and their Austrian successors it owes many of its noble buildings, and its incomparable galleries and museums; the reign of Victor Emmanuel is commemorated by the façade of S. Croce, the destruction of the remaining walls which encircled the city, and which made Florence, with the exception of Rome, unique amongst European capitals.

After **the death of Florentine freedom in 1530**, Art also began to decline at Florence, only finding a noble representative in the sculptor Giovanni da Bologna – properly Jean Boullonge of Douai. The works of the later architects, Buontalenti, Ammanati, &c., and of such artists as Vasari and Allori, do not make us regret that they are few in number in comparison with those of their predecessors.

In **Architecture** Florence shines especially by her palaces, which with the chief churches and bridges, may be enumerated here, together with their authors: **Palazzo Vecchio:** (designer) Arnolfo di Cambio (1298); court, Michelozzo (1434). **Bargello** (1255): court and outside stair, Benci di Cione (1433-45). **Duomo** (1296): Arnolfo, Giotto, Francesco Talenti. **Campanile:** Giotto and Talenti (1334). **Dome:** Brunelleschi (1420-34). **Loggia dei Lanzi:** Benci di Cione and Simone Talenti (1376). **Or San Michele** (1337): Taddeo Gaddi, Orcagna, Simone Talenti. **Baptistery:** (ancient) bronze doors (1330), Andrea Pisano; northern and eastern doors, Lorenzo Ghiberti (1403-47). **Palazzo Riccardi:** Michelozzo (*c.* 1430). **Palazzo Strozzi** (*c.* 1470): Benedetto da Maiano and Simone del Pollajuolo. **Palazzo Rucellai** (*c.* 1495): Leon-Battista Alberti. **Palazzo Antinori** (1490?): Giuliano di San Gallo. **S. Maria Novella:** Fra Ristoro (1279); Fra Jacopo Talenti (1357); façade by Alberti (1470). **S. Lorenzo:** Brunelleschi (1425). **Laurenziana:** (designed) Michelangelo. **Medicean Chapel** (1504): Giov. di Medici. **S. Marco:** Michelozzo (1437-52). **Ognissanti** (*c.* 1560): **S. Trinità:** Niccolo da Pisa (1250); Buontalenti (1536-1608). **S. Croce:** Arnolfo di Cambio (1294); Simone del Pollajuolo (1480). **Palazzo degli Uffizi:** Vasari (1560); tribune, Buontalenti. **Loggia dei Pesci:** Vasari. **Mercato Nuovo:** Tasso (1549). **S. Maddalena dei Pazzi:** Brunelleschi and Guliano da San Gallo (1479). **Palazzo Panciatichi-Ximenes** (1490): G. San Gallo. **Palazzo Gondi** (1481): G. da San Gallo. **Palazzo Pitti** (1435): Brunelleschi; wings and court, B. Ammanati (1560). **Badìa** (campanile, *c.* 1350): refashioned 17th cent. **Carmine** (15th cent. nearly destroyed by fire 1771). **S. Spirito** (nearly destroyed by fire 1471, restored by Brunelleschi); choir (1599-1608) G. B. Michelozzi. **S. Miniato** (1013), chapel of S. James (1461): A. Rossellino; sacristy (1387); campanile, Baccio d'Agnolo (1519). **Certosa** (1341): A. Orcagna. **Ponte S. Trinità** (1566-69): B. Ammanati. **Ponte Vecchio:** Taddeo Gaddi (?) (1335). **Ponte alla Carraia** (1335-1557): Ammanati. **Ponte alle Grazie (Rubaconte)** (*c.* 1240): Lapo; damaged 1557, widened since.

The treasures of the Galleries and Museums (including sixteen works attributed to **Raffaelle**) are inexhaustible, and every taste may be satisfied in them. In the Uffizi and Pitti alone, a walk of miles may be taken on a wet day, entirely under cover, and through avenues of Art-treasures the whole way. When we add to these attractions the proverbially charming, genial character of the Tuscan people, we feel that it would be scarcely possible to find a pleasanter residence than Florence is in spring or autumn.

'Une ville complète par elle-même, ayant ses arts et ses bâtiments, animée et point trop peuplée, capitale et point trop grande, belle et gaie—voilà la première idée sur Florence.'—*Taine.*

'Other, though not many, cities have histories as noble, treasures as vast; but no other city has them living and ever present in her midst, familiar as household words, and touched by every baby's hand and peasant's step, as Florence has.

'Every line, every road, every gable, every tower, has some story of the past present in it. Every tocsin that sounds is a chronicle; every bridge that unites the two banks of the river unites also the crowds of the living with the heroism of the dead.

'In the winding dusky irregular streets, with the outlines of their loggie and arcades, and the glow of colour that fills their niches and galleries, the "men who have gone before" walk with you; not as elsewhere, mere gliding shades clad in the pallor of a misty memory, but present, as in their daily lives, shading their dreamful eyes against the noonday sun, or setting their brave brows against the mountain wind, laughing and jesting in their manful mirth, and speaking of great gifts to give the world. All this while, though the past is thus close about you, the present is beautiful also, and does not shock you by discord and unseemliness, as it will ever do elsewhere. The throngs that pass you are the same in likeness as those that brushed against Dante or Cavalcanti; the populace that you move amidst is the same bold, vivid, fearless, eager people, with eyes full of dreams, and lips braced close for war, which welcomed Vinci and Cimabue and fought from Monteaperto to Solferino,

'And as you go through the streets you will surely see at every step some colour of a fresco on a wall, some quaint curve of a bas-relief on a lintel, some vista of Romanesque arches in a palace court, some dusky interior of a smith's forge or a wood-seller's shop, some Renaissance seal-ring glimmering on a trader's stall, some lovely hues of fruits and herbs tossed down together in a Tre Cento window, some gigantic heap of blossoms being borne aloft on men's shoulders for a church festivity of roses, something at every step that has some beauty or some charm in it, some graciousness of the ancient time, or some poetry of the present hour.

'The beauty of the past goes with you at every step in Florence. Buy eggs in the market, and you buy them where Donatello bought those which fell down in a broken heap before the wonder of the crucifix. Pause in a narrow by-street in a crowd, and it shall be that Borgo Allegri, which the people so baptized for love of the old painter and the new-born art. Stray into a great dark church at evening-time, where peasants tell their beads in the vast marble silence, and you are where the whole city flocked, weeping, at midnight, to look their last upon the dead face of their Michelangelo. Pace up the steps of the palace of the Signoria, and you tread the stone that felt the feet of him to whom so bitterly was known "*com' è duro calle lo scendere e'l salir per l' altrui scale.*" Buy a knot of March anemones or April arum lilies, and you may bear them with you through the same city ward in which the child Ghirlandajo once played amidst the gold and silver garlands that his father fashioned for the young heads of the Renaissance. Ask for a shoemaker, and you shall find the cobbler sitting with his board in the same old twisting, shadowy street-way where the old man Toscanelli drew his charts that served a fair-haired sailor of Genoa, called Columbus. Toil to fetch a tinker through the squalor of San Nicolò, and there shall fall on you the shadow of the bell-tower, where the old sacristan saved to the world the genius of Night and Day. Glance up to see the hour of the evening, and there, sombre and tragical, will loom above you the walls of the communal palace on which the traitors were painted by the brush of Sarto, and the tower of Giotto, fair and fresh in its perfect grace as though angels had built it in the night just past, "*ond' ella toglie ancora e terza e nona*" (*Parad.*, xv.), as in the noble and simple days before she brake the '*cerchia antica.*''—*Pascarel.*

'Fair Florence, a city so beautiful, that the great Emperor (Charles V.) said that she was fitting to be shown and seen only upon holidays.'—*Howell*, '*Familiar Letters.*'

'I love Florence; the place looks exquisitely beautiful in its garden ground of vineyards and olive-trees, sung round by the nightingales day and night. If you take one thing with another, there is no place like Florence, I am persuaded, for a place to live in—cheap, tranquil, cheerful, beautiful, within the limits of civilisation, yet out of the crush of it.'—*E. Barrett Browning*, '*Letters.*'

'O Florence, with thy Tuscan fields and hills,
Thy famous Arno, fed with all the rills,
Thou brightest star of star-bright Italy!'—*Coleridge.*

'O Foster-nurse of man's abandoned glory,
Since Athens, its great mother, sunk in splendour,
Thou shadowest forth that mighty shape in story,
As ocean its wrecked fanes, severe yet tender:
The light-invested angel Poesy
Was drawn from the dim world to welcome thee.'—*Shelley.*

'What Florence is, the tongue of man or poet may easily fail to describe. The most beautiful of cities, with the golden Arno shot through the breast of her like an arrow, and "non dolet" all the same.'—*E. Barrett Browning.*

CHAPTER II

FROM S. TRINITÂ TO S. CROCE

THE **Piazza S. Trinità** is, perhaps, the most central position in Florence, and near it are many of the principal hotels. Let us therefore take this as a starting-point for our various excursions over the city. It is situated at the S.W. corner of the site of the quadrangular Roman city, one side of which is represented by Via Tornabuoni, and another by Via Porta Rossa, both leading from this point.

The centre of the square is occupied by a **column** from the Baths of Caracalla at Rome, given to the Grand-Duke Cosimo I. by Pius IV. in 1564. It supports a porphyry **statue of Justice** by *Francesco Ferrucci*. There is a pretty Florentine story that the figure is that of a beautiful girl, a servant in the opposite palace, who was executed for stealing a chain of pearls, which was found, years afterwards, in the scales of Justice, where it had been concealed by a jackdaw. The palace opposite, formerly **Bartolini-Salimbeni** (then Hôtel du Nord), was built from designs[1] of Baccio d'Agnolo for the youngest of three brothers. One day, whilst they were dining, news was brought that a ship they had sent out had entered port, laden with precious treasures. Two of the brothers would not forego their midday siesta afterwards ; the third went at once to secure the spoils : 'Per non dormire,' engraved over one of the doors inside the old house, commemorates this story. Adjoining the Salimbeni is (No. 6) the *Palazzo Buondelmonte*, celebrated in Florentine story, though only built in the XV. c. on the site of the palace of the great family, so tragically famous in Church and State, which had its origin in brigand-chieftains—*Buoni del Monte*—men of the mountain who came from the castle of Montebuoni, and descends from Sichelmo, whose great-grandson, **Giovanni Gualberto**, founded the Vallombrosan order.[2] In the older palace lived, in 1218, the handsome young **Buondelmonte** who deserted the Amidei bride to whom he was betrothed, for love of Fina Donati, and was murdered on his wedding-day by the Lamberteschi (1215) while he was crossing the Ponte Vecchio. The embattled palace at the corner (of which presently) was built in the XIII. c. by the **Spini**, a family illustrious from the foundation of Florence till it became extinct in 1686.

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[1] Arms of Bartolini : Gules, a lion rampant, argent, sable. Arms of Salimbeni : Gules, three almonds, or.

[2] Arms : Argent, in chief a cross gules, above three or seven monti azure.

The neighbouring **Church of S. Trinità**, with a cinquecento façade and round window, dates in its foundation from the ninth, but was rebuilt in the thirteenth and entirely altered in the sixteenth century, and has quite recently been restored, and very well done by the late Prof. Castellazzi. The façade is by *Bernardo Buontalenti.* Over the entrance is a relief of the Holy Trinity by *Giov. Coccini.* Entering the church, on the right of the central door is a marble **shrine** delicately sculptured with arabesques by *Benedetto da Rovezzano*, 1490-1550.

The interior consists of a **nave** of five bays with double aisles and chapels ; a transverse nave and a choir (with two chapels on either side of it), having a square instead of a round head to it. In general harmony of its features, and the dim religious light of it, despite a certain severity of style, this interior is perhaps the most pleasing of any in Florence. It now breathes again in its fourteenth century character. The ancient **crypt** is entered from the middle of the nave, through a wrought-iron **grille**, the original church having been much shorter. Over the crown of each arch of the nave is a coat of arms.

The **1st Chapel,** right aisle (of the Della Stufa), contains a crucifix by Desiderio da Settignano, which was given to Florence by the Confraternita dei Bianchi.

3rd (R.). Pisani, Madonna and Saints by Neri dei Bicci.

4th (R.). Bartolini-Salimbeni has a rich XV. c. iron screen, and an **Annunciation** by Lorenzo Monaco, the Camaldolese friar. 'The quiet grace and thoughtful character of the two happily placed figures has given a sort of typical value to this picture' (*Burckhardt*).

5th (R.). Beautiful marble **Altar** by Benedetto da Rovezzano (1490-1550).

We now cross the **transept** to the **2nd Chapel (R.) of the Choir,** named the **Sassetti,** from the monuments of Francesco Sassetti and Nera Cosi,[1] his lady, by Giuliano da San Gallo (1445-1516). But the chief attraction is the series of realistic **frescoes** by **Domenico Ghirlandajo,** representing scenes from the life of S. Francis (1485) in two sections. The best light in spring is about 10 A.M.

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[1] Their portraits occur as donors on either side the altar.

Upper Section, L. (1) **S. Francis banished** from his father's house, and casting himself at the feet of the Bishop of Assisi.

(2) **Honorius III. confirms the Rule** of the Order, depicted in the Piazza della Signoria, and showing the Palazzo as it was in 1485. Among the capital portraits in this fresco is seen that of **Lorenzo il Magnifico** ascending the stairs.

(3) **S. Francis before the Sultan** in Syria, offering to pass through a fire in proof of Christian verity.

(4) **He receives the Stigmata** at La Vernia. The Convent is seen in the background.

(5) **His death and funeral.** The painter's own portrait occurs here.

> 'The fresco of the death of S. Francis is not only the most important and interesting of the series, but the one which, perhaps more than any other of his works, combines the highest qualities of Ghirlandajo as a fresco painter. The body of the dying Saint, wrapped in the coarse garment of his order, is stretched upon a bier. His disciples gather round him. One looks with an expression of most lively grief into the face of his expiring master. Others, kneeling, press his hands and feet to their lips with deep emotion. A citizen, in the dress of the painter's time, opens the garment of the Saint, and places a finger on the miraculous wound in his side. Another, amazed at the sight of the "stigmata," turns to a friar beside him. At the head of the bier stands a bishop, with spectacled nose, chanting the office for the dead. On either side of him is a priest, one bearing a censer, the other ready to sprinkle the corpse with holy water. At the other end of the bier are three acolytes, carrying a cross and lighted torches. Several citizens of Florence, also in the costume of Ghirlandajo's day, appear as spectators. The one in a red head-dress immediately behind the bishop is the painter himself. The background consists of an apse with an altar, and an open colonnade of classic architecture, through which is seen a distant landscape of hill, plain, and river.'—*A. Layard.*

It is, of course, interesting to contrast the treatment of all these subjects with that of Giotto in S. Croce; and to note how great a change has come over Tuscan Art during the century and three-quarters elapsed.

(6) **Above the altar S. Francis appears** in a halo to restore to life a child of the Sassetti family killed by falling from a window. According to Vasari, the portraits here represent Maso degli Albizzi, Agnolo Acciajuoli, and Palla Strozzi. In the background occurs a view comprising the old Ponte Trinità, Palazzo Spini (now Ferroni), and the Church we are within.

On the vaulting are four Sybils.

Above the **High Altar** is the celebrated **Crucifix of S. Giovanni Gualberto**, originally in San Miniato, and brought thence in great state (1671) by order of Duke Cosimo III.

The Christ is related to have bowed the head on the day when San Giovanni pardoned his brother's murderer. The **Vallambrosians** of this church influenced the Duke's mind, and he granted their request.

The 1st Chapel to left of the Choir is that of the Usimbardi-Ficozzi, and contains the tomb of Paolo dell' Abaco, the mathematician and poet (1366), and those of two Bishops Usimbardi. The paintings are by Jacopo da Empoli (pupil of Del Sarto) and Giovanni da San Giovanni.

2nd Chapel left of Choir.—The beautiful **tomb of Benozzo Federighi,** Bishop of Fiesole, 1450, is by *Lucca della Robbia.* This monument was taken from the Church of S. Pancrazio to that of S. Francesco di Paola, whence it was brought here on the restoration of S. Trinità in 1896.

'The admirably truthful figure of the dead bishop, clad in his episcopal robes, is laid upon a sarcophagus within a square recess, whose architrave and side-posts are decorated with enamelled tiles, painted with flowers and fruits coloured after nature. At the back of the recess, filling up the space above the sarcophagus, are three half-figures, of Christ, the Madonna, and S. John; all the faces are expressive, and that of the Saviour is especially fine, and full of mournful dignity. Around the top of the sarcophagus runs a rich cornice, below which are sculptured two flying angels, bearing between them a garland, containing an inscription setting forth the name and titles of the deceased.'—*Perkins's 'Tuscan Sculptors.'*

'Above is a half-length figure of Christ rising from the tomb with the Virgin and S. John on either side, and the whole is framed by a frieze of enamelled tiles, on which bouquets of lilies and roses, mingled with clusters of pears and medlars and fir-cones, are painted on a flat surface. "Cosa maravigliosa e rarissima!" exclaims Vasari, who says with truth that the hues of both fruit and flowers are as natural and brilliant as if they had been painted in oils.'—*Brit. Quart. Rev.*, Oct. 1885.

'Ce monument est un des plus beaux chefs-d'œuvre de la sculpture sépulcrale du XV° siècle, et l'on comprend qu'Averulino, l'écrivain didactique le plus accrédité de cette époque, ait placé son auteur sur la même ligne que Donatello.'—*Rio.*

1st Chapel, left aisle (Spini), contains the wonderful wooden statue of the Magdalen begun by *Desiderio da Settignano* and finished by *Benedetto da Majano*, formerly near the Façade.

2nd Chapel (Compagni) is the resting-place of the famous chronicler Dino Compagni.

3rd Chapel (Davanzati) has an ancient Christian sarcophagus, appropriated as the tomb of Giuliano Davanzati, 1444. The Annunciation over the altar is by *Neri dei Bicci.*

5th Chapel (Strozzi) has eighteenth century paintings by Poccetti.

The **Sacristy** was built by Palla Strozzi, who placed in it his father's tomb. Some early relics are shown.

On the ancient façade of the church was a mosaic representation of a pyx and consecrated wafer, commemorating a fight between the Guelfs and Ghibellines, in 1257, within the walls of the church, which was quelled by the priest bearing the sacrament, before which the armed foes first knelt to adore, and then rose in reconciliation.

Emerging from the Church, immediately to our right is the palace once occupied by the Gianfigliazzi (Arms: or, a lion rampant, azure), formerly a powerful Guelfic family, while opposite stands the massive embattled stronghold of the Spini (now Ferroni palace), once still more imposing, for in 1846 the municipality removed its fine tower, and an arch which spanned the Lung' Arno, merely because they were inconvenient. There can be no doubt to this cruel curtailment is due the somewhat crude and gaunt effect of the edifice at the present day. Until recent years a large portion of it was occupied by the Library of G. P. Vieusseux, the founder of 'L'Antologia,' and the invaluable Archivio Storico, and a man of great intellectual and benevolent force of character. He died 1863, and lived at No. 6 in the same Piazza Trinità at the Palazzo Buondelmonte. In 1838 Tsar Alexander I. and Prince Metternich were lodged here in the suite on the first floor decorated with paintings by Poccetti. (Arms of **Spini**: gules, a bend wavy, or; the Ferroni came from Empoli and were ennobled by Cosimo III. *c.* 1680.) (Arms of Ferroni: gules, a mailed arm bearing a sword, sable, and on a chief, azure, a lily, or). At present it is occupied by various companies, including the bankers Messrs French, Lemon, & Co.

Passing between the **House of Alfieri** on the right and the picturesque **Palazzo Spini or Ferroni**, we find ourselves on the bank of the Arno, on the famous *Lung' Arno*.

> 'The houses, which rise out of the Arno, bright with soft tints of colour, irregular, picturesque, various, with roofs at every possible elevation, the one sole point necessary being, that no two should have the same level—the outline broken with loggias, balconies, projecting lines, quaint cupolas, and spires; the stream flowing full below, reflecting every salient point, every window on the high perpendicular line, every cloud on the blue overarching sky;—this fair conjunction gives, at the first glance, that gleam of colour, light, sunshine, and warmth which is conventionally necessary to an Italian town.'—*Blackwood*, DCCV.

If we now turn to the left, and ascend the bank of the river by *Lung' Arno Acciaiuoli*[2] (named from Houses of the powerful family which produced Niccolò Acciaiuoli, the favourite of King Robert of Naples), and the *Via Archibusieri*, passing the Ponte Vecchio, we shall soon meet the end of the stately porticoes of the Uffizi. Here, through the arches which open toward the Arno, and between which stand statues of the Florentine heroes, Francesco Ferrucci, Giovanni delle Bande Nere, and Farinata degli Uberti, we look down a long narrow square bounded by open porticoes to the tower of the Signoria and the statues at its foot. It is one immense palace, and is filled with most precious art-treasures. The palace of the **Uffizi** was begun for Cosimo I. by *Giorgio Vasari* in 1561, and finished by *Buontalenti* in the reign of Francesco I. The pillars of the colonnades are adorned with statues of the great Florentine sculptors, painters, poets, historians, and other eminent citizens. The best is that (fifth on left) of the Archbishop S. Antoninio, the good Dominican chronicler, by Dupré. At the extremity of the arcade on the left is the *Post Office*, occupying the site of the ancient *Zecca*, or mint. Mark the shields of Arms over the door. Opposite the arcades, toward the river, is a statue of Victor Emmanuel—

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[2] Arms of Acciajuoli: Argent, a lion, erect, azure.

'A frightful and grotesque image.'—*Ouida.*

The first open staircase on the east, or right, leads to the **National Library**, occupying what was once the first Florentine Theatre. Here was first performed the 'Armida' of Tasso, who rode from Ferrara to express his gratitude to Buontalenti, the designer of its scenes. The *Library* contains about 200,000 printed volumes and 14,000 MSS. That part of it which is called the **Magliabecchiana Library** was begun in the seventeenth century by a poor man named *Antonio Magliabecchi* (1633–1714), whose talents drew the attention of Cosimo III., by whom he was made librarian. He had been shop-boy to a jeweller in Ponte Vecchio, and later lived in the Piazza S. Maria Novella in the utmost discomfort among his books. His immense learning caused Mabillon to write of him as 'Ipse museum inambulans, et viva quaedam bibliotheca.' His whole life was one of the utmost parsimony for the sake of collecting books, and he died in the Infirmary of S. Maria Novella, bequeathing his library to the city of Florence. It has since been greatly increased, and was united to the *Palatine Library* in 1864.

The halls of the Library are remarkable as having witnessed the meetings of two famous literary societies; the *Accademia della Crusca*, founded by Cosimo I., in order to improve the Italian language by separating the wheat from the bran—whence the name, from *crusca*, bran;[1] and the *Accademia del Pimento*, founded by Ferdinand II. in 1657, with the object of testing all discoveries by experiments. This society lasted for only twenty years.

The **Library** includes 300 volumes of letters and papers of **Galileo** and his contemporaries (amongst them a letter of Vincenzo Viviani, proving that Galileo was the first to apply the pendulum to a clock); the Bible of **Savonarola**, with his written comments on the margin, and his breviary with an inscription by his pupil Fra Serafino; the letters of **Benvenuto Cellini** (one describing the death of his child); a sketch-book of **Lorenzo Ghiberti**: a missal said to have belonged to the Emperor Otho III. (983–1002); some letters of Benvenuto Cellini, a Dante of 1481, and an invaluable collection of MS. music, and of the Elzevir, Aldi and Bodoni editions. The library is open to the public daily except on feast days. On the upper floor are the Archives of Tuscany.

The second great entrance of the **Uffizi** leads to the renowned **Gallery** (on the second floor, open daily, on payment of one lira per head, free on Sundays),[2] originally founded by Francesco I., with the relics of the treasures accumulated by his Medicean ancestors, and splendidly enriched by his successors, especially the Electress-Palatine, sister of Gian-Gastone.

Half-way up the stairs is the entrance to the set of rooms devoted to **Portraits of Painters**. Those in the first room are mostly of modern, in the second, third, and fourth, of earlier artists. The best pictures are:—

588. Millais (1829–1896), by himself.
600. Leighton (1830–1896), by himself.
585. **Watts**, by himself.
223. Ant. Vandyke (1599–1641).
228. Rubens (1577–1640).
232. Holbein (1497–1543).
237. Quentin Matsys (1466–1530).
1176. Andrea del Sarto (1486–1531).
286. Filippino Lippi (1457–1504).
288. **Raffaelle** (1506)—executed in his 23rd year for his maternal uncle, Simone Ciarla of Urbino, to whom he wrote as his 'second father,' *carissimo in locho di Patre*. From Urbino the picture passed first to the Academy of S. Luke at Rome.

> 'His heavenly face a mirror of his mind,
> His mind a temple for all lovely things
> To flock to and inhabit.'—*Rogers's 'Italy.'*

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[1] The Accademia della Crusca still meets in the Convent of S. Marco.

[2] Sticks and umbrellas left at the entrance of the Uffizi are conveyed to the exit of the Pitti for a fee of 25 c., for which a receipt is given.

292. Leonardo da Vinci. A fancy picture of the Master.
305. Giovanni di San Giovanni (1590–1636).
384. **Titian.** Painted by himself in 1521 for his own family, and presented to his cousin Tiziano Vecelli. In the common division of his property after death, this picture was declared to be 'common property, as the incomparable and precious gift of their relation Titian.' The picture was sold in 1728 to Marco Ricci (from whom it came to Uffizi) by one Osualdo Zuliano, the treacherous guardian of Alessandro Vecelli. He took it to Venice under pretence of having it valued, and thence despatched it to Florence, saying that he had sent it back to Cadore. The Vecelli family found it next in the Uffizi.
555. Ant. Raff. Mengs (1728–1779).
531. J. A. Ingres (1780–1867).
389. Dossi-Dosso (1474–1558).
449. Dou, G. (1613–1685).
471. Angelica Kauffmann, by herself (1741–1807).
540. Reynolds, by himself (1723–1792).
*549. Madame le Brun, by herself (1755–1842). A refined and speaking portrait—almost always moved for copying.

In the **1st Vestibule** are interesting Portrait *Busts* of the Medici, to whom we owe the collection. They do indeed present curious phases of transition from Lorenzo and Cosimo I. to Gian Gastone !

In the **2nd Vestibule** are the famous *Florentine Boar* and two Molossian *Wolf-Hounds.* The statues are unimportant.

Hence we enter the **Corridors**, painted with arabesques, &c., in 1581, by *Poccetti.* Among the art-treasures here are a series of **Busts of Roman Emperors,** only surpassed by those at the Capitol and at Naples.

> 'Among these latter busts we count by scores
> Half Emperors and quarter Emperors,
> Each with his bay-leaf fillet, loose thonged vest,
> Loric and low-browed Gorgon on the breast,—
> One loves a baby face, with violets there,
> Violets instead of laurel in the hair,
> As those were all the little locks could bear.'—*R. Browning.*

Several of the **Statues** are good, though few are first-rate, and the raptures of Shelley may be somewhat exaggerated ; the best are :—

1*st Corridor :*

Left. 53. Antonia.
59. Athlete with a vase. Arms restored.

Right. 88. Ganymede. Head and arms modern. 'A statue of surpassing beauty. One of the eagle's wings is half enfolded round him, and one of his arms is placed round the eagle, and his delicate hand lightly touches the wing; the other holds what I imagine to be a representation of the thunder. These hands and fingers are so delicate and light that it seems as if the spirit of pleasure, of light, life, and beauty, that lives in them, had lifted them and deprived them of the natural weight of the mortal flesh. The roundness and fulness of the flowing perfection of his form is strange and rare. The attitude and form of the legs, and the relation borne to each other by his light and delicate feet, are peculiarly beautiful. The calves of the legs almost touching each other, one foot is placed on the ground a little advanced before the other, which is raised, the knee being a little bent, as those who are slightly, but slightly, fatigued with standing. The face, though innocent and pretty, has no ideal beauty. It expresses inexperience and gentleness and innocent wonder, such as might be imagined in a rude and lovely shepherd-boy and no more.'—*Shelley.*

2nd Corridor:

Left. **Il Giovane della Spina;** or, Boy taking a thorn out of his foot — most beautiful, though much restored. Hands and left foot modern.

Left. Pallas. Head and body belong to two different statues.

'Her face uplifted to heaven is animated with a profound, sweet, and impassioned melancholy, with an earnest, fervid, and disinterested pleading against some vast and inevitable wrong; it is the joy and the poetry of sorrow, making grief beautiful, and giving to that nameless feeling which from the imperfection of language we call pain, but which is not all pain, those feelings which make not only the possessor but the spectator of it prefer it to what is called pleasure, in which all is not pleasure.'—*Shelley.*

Right. Venus Anadyomene. Head, arms, and left leg modern.

> 'Dinanzi a noi pareva si verace
> Che non sembiava imagine che tace.'
> *Dante*, '*Purgatorio.*'

'She seems to have just issued from the bath, and yet to be animated with the enjoyment of it. She seems all soft and mild enjoyment, and the curved lines of her fine limbs flow into each other with never-ending continuity of sweetness. Her face expresses a breathless yet passive and innocent voluptuousness without affectation, without doubt; it is at once desire and enjoyment and the pleasure arising from both. . . . Her form is indeed perfect. She is half sitting on and half rising from a shell, and the fulness of her limbs, and their complete roundness and perfection, do not diminish the vital energy with which they seem to be imbued. The attitude of her arms, which are lovely beyond imagination, is natural, unaffected, and unforced. This perhaps is the finest personification of Venus, the Deity of superficial desire, in all antique statuary.'—*Shelley.*

Amongst the best of the *Pictures* on the walls of the **1st Corridor** are:

8. *Giotto* (1266–1337). The Garden of Gethsemane.—The donor kneels in the corner.

16. *Pietro Lorenzetti.* The Hermits of the Thebaid.
20. *Ignoto Toscano.* S. Cecilia and the Story of Her Life, from the Church of S. Cecilia.

'St. Cecilia is here quite unlike all our conventional ideas of the youthful and beautiful patroness of music—a grand matronly figure seated on a throne, holding in one hand the Gospel, in the other the palm. The head-dress is a kind of veil; the drapery, of a dark-blue, which has turned greenish from age, is disposed with great breadth and simplicity; altogether it is as solemn and striking as an old mosaic. The picture stood over the high-altar of her church, and round it are eight small compartments representing scenes from her life; the incidents selected being precisely those which were painted in the portico of her church at Rome, and which in the time of Cimabue existed entire.'—*Jameson's* '*Sacred Art*,' ii. 590.

23. *Simone Martini* (1285-1344) and *Lippo Memmi* (1357). The Annunciation, once in the Duomo at Siena.

'The awkward drawing down of the corner of the mouth in the Madonna gives a fretful expression.'—*Burckhardt.*

27. *Giottino* (a rare fourteenth century master). The Entombment.

'Cette scène pathétique fut traitée à plusieurs reprises, et toujours avec amour, par Giotto et par ses disciples; mais ni lui ni eux ne parvinrent jamais à réaliser à ce point la manifestation d'une douleur dont il n'est donné à aucun esprit créé de mesurer la profondeur. Quelle éloquence muette dans ces clous sanglants, montrés par un des assistants et imités depuis par Fra Angelico! Quel style de draperies, et quel coloris plein d'harmonie et de vigueur!'—*Rio,* '*L'Art Chrétien.*

28. *Agnolo Gaddi* (1333-1396). The Annunciation.
29. *Niccolò di Piero Gerini* (died 1415). Coronation of the Virgin (from the old Zecca, or mint).
40. *Lorenzo Monaco.* The Betrayal and Entombment. Bought in 1882 from William Spence, the artist.
45. *Lorenzo dei Bicci.* SS. Cosmo and Damian (removed from the Cathedral). Beneath are the Miracle of the Moor and the Martyrdom of the sainted Doctors.
52. *Paolo Uccello* (1397-1475) signed. A Battle-Scene.
53. *Neri di Bicci* (1419-1491). The Annunciation.
69, 70, 71, 72, 73. *Pietro del Pollajuolo* (1441-1489). The Christian Virtues.
84. *Piero di Cosimo.* The Marriage of Perseus.
83. *Piero di Cosimo.* Andromeda released by Perseus.
82. *Piero di Cosimo.* Sacrifice for the release of Andromeda.
91. *Gerino da Pistoia*, 1529. The Madonna and Child with saints—on right, S. James, S. Cosimo, and S. Mary Magdalen; on left, S. Catherine, S. Peter, and S. Dominic.

The second door on the left of the gallery leads into **The Tribune**, a room originally built by Buontalenti for the Grand Duke Ferdinand I. to contain a collection of precious stones, but now devoted to gems of painting and sculpture. Of the latter there are five *Capi d' Opera*, viz.:—

Facing the Entrance. The **Venus de' Medici**—one of the most celebrated specimens of the art of sculpture existing—found in Hadrian's Villa at Tivoli. It is the statue which Napoleon I. said he wanted to marry to the Apollo Belvidere. It is attributed to Cleomenes, son of Apollodorus the Athenian. Much restored by Ercole Ferrata in 1687; but perhaps deriving from a Praxitelean original.

'We must return, and once more give a loose
To the delighted spirit—worshipping,
In her small temple of rich workmanship,
Venus herself, who, when she left the skies,
Came hither.'—*Rogers.*

'Her modest attitude is partly what unmakes her as the heathen goddess and softens her into woman. On account of the skill with which the statue has been restored, she is just as whole as when she left the hands of the sculptor. One cannot think of her as a senseless image, but as a being that lives to gladden the world, incapable of decay or death; as young and fair as she was three thousand years ago, and still to be young and fair as long as a beautiful thought shall require physical embodiment.' —*Hawthorne.*

'The goddess loves in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality; the veil
Of heaven is half undrawn; within the pale
We stand, and in that form and face behold
What Mind can make, when Nature's self would fail,
And to the fond idolaters of old
Envy the innate flash which such a soul could mould.

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart
Reels with its fulness; there—for ever there—
Chain'd to the chariot of triumphal Art,
We stand as captives, and would not depart.'—*Byron.*

John Evelyn (1644) saw the statue in the Villa Medici at Rome.

'The Venus is without parallel, being the masterpiece of one whose name you see graven under it in old Greek characters; nothing in sculpture ever approached this miracle in art.'—*Diary.*

Lottatori, Wrestlers, or Pancratiasts. A masterpiece of the realistic school, *c.* B.C. 350.

'Two youthful figures are wrestling with the utmost might of a physical strength that has been trained in gymnastic exercise. Both are so ingeniously entwined in each other that the group is beautifully constructed, and yet the two figures are everywhere distinctly separable. The one thrown down seems for the moment to have the worst of it, though not to such an extent that the issue is already decided. On the contrary, the uncertainty of the result keeps the spectator in the same suspense as in similar scenes in the gymnasium. Art has here admirably transformed into marble one of those scenes which the Palaestra daily afforded to the attentive observer.'—*Lübke.*

L'Arrotino, the Scythian Slave whetting his knife (Pergamenian)—found at Rome in XV. c.

The Apollino, much restored, but attributed by some to Cleomenes.

'The god is conceived in the supple form of youth, and exhibits the same position of easy rest and self-indulgence which characterises several works by Praxiteles. The left arm, which probably held the bow, is supported against the stem of a tree, and the right arm is resting on the head. The figure thus acquires an extremely finely felt contrast in its whole outline, and produces the effect of almost dreamy ease.'—*Lübke.*

'It is difficult to conceive anything more delicately beautiful than the Ganymede; but the spirit-like lightness, the softness, the flowing perfection of these forms, surpass it. The countenance, though exquisitely lovely and gentle, is not divine. There is a womanish vivacity of winning yet passive happiness, and yet a boyish inexperience exceedingly delightful. Through the limbs there seems to flow a spirit of life which gives them lightness. Nothing can be more perfectly lovely than the legs, and the union of the feet with the ankles, and the fading away of the lines of the feet to the delicate extremities. It is like a spirit even in dreams. The neck is long yet full, and sustains the head with its profuse and knotted hair as if it needed no sustaining.'—*Shelley.*

The Dancing Faun (with restorations by Michelangelo), one of many ancient copies of a Praxitelean original.

The Pictures are selected as *Capi d' Opera* of the Masters, and are arranged without reference to schools or dates. They are, beginning near the door on the left :—

1104. *Spagnoletto* (1588–1656). S. Jerome.
*1109. *Domenichino* (1619–1666). Portrait of Cardinal Agucchia.
1107. *Daniele da Volterra.* Massacre of the Innocents. From the Cathedral of Volterra.
*1114. *Guercino.* The Samian Sibyl.
1108. *Titian* (1477–1576). Venus—'La Venere dell' Amorino.' From the Urbino collection, painted for Francesco Maria della Rovere, Duke of Urbino.
*1119. *Fed. Baroccio.* Portrait of Francesco Maria della Rovere II.—one of the noblest royal portraits.
1141. **Albert Dürer.** The Adoration of the Magi. An important specimen of the master; formerly in the Imperial gallery at Vienna.

*1131. **Raffaelle.** Portrait of Julius II. There is a replica of this picture in the Palazzo Pitti. Morelli thinks this one may be the original, in spite of its much repainting.

> 'Dur et violent Génois, variable comme le vent de Gênes.'—*Michelet.*

1122. *Perugino* (1493). Madonna with S. J. Baptist and S. Sebastian. From S. Domenico di Fiesole.

1136. *Paul Veronese.* Holy Family with S. Catherine.
1115. *Vandyke.* Portrait of John of Montfort.
3458. *Sebastiano del Piombo* (1485 1547). Portrait of a gentleman (l'uomo ammalato).
1174. *Fr. Francia.* His own Portrait.
*282. *P. Perugino.* Portrait of Francesco delle Opere--a marvellously finished half-length of a man bearing a scroll, shaped like a key, and inscribed 'Timete Deum.'
*1117. *Titian.* Venus—'La Venere del Cagnolino' (of the little dog). From the Urbino collection.

'Conscious and triumphant without loss of modesty.'—*Crowe and Cavalcaselle.*

'The *Venus di Medici* must always charm women; the *Venus of Titian*, men.'—*Lady Blessington* (?).

'C'est une courtisane, mais c'est une dame; en ce temps-là, la première qualité n'effaçait point l'autre.'--*Taine.*

1120. Miscalled **Raffaelle**. Portrait of a woman, also wrongly called Maddalena Doni. sitting in sad and serene indifference. Observe the exquisite details of her dress and chair. Much repainted.
1121. *Andrea Mantegna* (?). Portrait of Elisabetta Gonzaga, wife of Duke Guido Gonzaga of Mantua, sometimes ascribed to Bonsignori (?).
1140. *Rubens.* Hercules between Venus and Minerva.
197. *Rubens.* Portrait of his first wife, Isabella Brandt.
1132. *Correggio* (?) (1494–1534). Head of S. J. Baptist in a charger.
*1123. **Seb. del Piombo.** Female portrait, miscalled the Fornarina. Bequeathed by Cosimo I. to Matteo Botti, but bequeathed by Botti's grandson to Cosimo II. The real Fornarina is probably the portrait called La Donna Velata in the Pitti Gallery.

In the Inventory of the works of art in the Tribune in 1589, this portrait is inscribed without a name. The woman was then unknown.

*1124. *Francesco Francia.* Portrait of Vangelista Scappa.
1125. *Franciabigio.* Madonna and Child with S. John, 'Del Pozzo,' once attributed to Raffaelle.
1129. **Raffaelle. 'La Madonna del Cardellino'** [1] (*c.* 1507). Painted, on commission, for Lorenzo Nasi. It was buried in the fall of his house at S. Giorgio in 1548, and restored by Battista Nasi, son of Lorenzo, but not ruined.

'The divine goodness expressed in the countenance of the Child Jesus, whilst he holds his hands over the little bird, and seems to say, "Not one of these is forgotten by my Father," is beyond all description.'—*Frederika Bremer.*

'One of the most charming of his early works.—*Morelli.*

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[1] A little grey bird with a crest. This picture is nearly allied to 'La Belle Jardinière' of the Louvre and 'La Madonna al Verde' at Vienna.

*1127. **Raffaelle. S. John in the Wilderness.** Painted for Cardinal Pompeo Colonna. Said to be the only picture painted by the master on canvas; but most authorities attribute only the design to Raffaelle, the painting to Giulio Romano and Penni.

'Un beau corps de quatorze ans, florissant et sain, en qui revit le plus pur paganisme.'—*Taine.*

'A piece of black bombast.'—*Ruskin*, '*Praeterita.*'

1126, 1130. *Fra Bartolommeo.* Isaiah and Job. From the Chapel of the Annunziata.
1110. *Orazio Alfani* (1540-1583). Holy Family.
1133. *Ann. Caracci* (1560–1609). A Nymph and Satyr.
1134. **Correggio.** Madonna praying over the Sleeping Child. A present from the Duke of Mantua to Cosimo II.
1135. *Bernardino Luini.* Herodias' daughter with the head of S. J. Baptist.
*1118. **Correggio.** Rest during the Flight into Egypt. An early work of the master, painted for S. Francesco, at Parma.
1139. *Michelangelo Buonarotti* (1475–1564). Holy Family. Painted for Angelo Doni, whose portrait, by Raffaelle, is in the Pitti Palace. A work marvellous in anatomy, utterly without beauty or religious sentiment, but characteristically steeped in Paganism.

'The nine persons who make up the picture are all carefully studied from the life, and bear a strong Tuscan stamp. S. John is literally ignoble, and Christ is a commonplace child. The Virgin Mother is a magnificent contadina in the plenitude of adult womanhood.'—*J. A. Symonds.*

1116. **Titian** (1552). The Papal Nuncio Beccadelli—a magnificent portrait, painted when the Nuncio was in Venice.
1138, 1142. *Lucas Kranach* (1472–1553). Adam and Eve.
1128. *Vandyke.* Charles V. on horseback.
*1143. *Luca van Leyden.* Christ Bound. A solemn and mysterious picture.

The long narrow room adjoining (on the left) is devoted to small pictures of the **Tuscan School.** They are ill-arranged. Among them are :—

1002. *Correggio.* Madonna and Child, with angels serenading. An early work of the master, attributed to Titian.
1189. *Bronzino.* Portrait of 'Leonora Tolletta' (Eleonora of Toledo), wife of Cosimo I.
1164. *Bronzino.* Marie de' Medici, daughter of Cosimo I., in a white dress. She was poisoned by her father.
1155. *Bronzino.* Garzia de' Medici, the murdered son of Cosimo I.—a boy in a red dress with a bird.
*1176. *Andrea del Sarto.* His own Portrait.
1158. *Botticelli.* Judith finding the Body of Holofernes.
1156. *Botticelli.* Judith returning from the Camp.

1175. *Santi di Tito.* Portrait of a Child.
1159. (Miscalled) *Leonardo da Vinci.* Head of Medusa. A forgery, replacing a lost original (?)

> ' Upon its lips and eyelids seem to lie
> Loveliness like a shadow, from which shine,
> Fiery and lurid, struggling underneath,
> The agonies of anguish and of death.
>
> Yet it is less the horror than the grace
> Which turns the gazer's spirit into stone,
> Whereon the lineaments of that dead face
> Are graven, till the characters be grown
> Into itself, and thought no more can trace;
> 'Tis the melodious hues of beauty thrown
> Athwart the darkness and the glare of pain,
> Which humanise and harmonise the strain.'—*Shelley.*

1167. *F. Filippo Lippi.* A Portrait.
1180. *Cristoforo Allori.* Judith. A Study for the picture in the Pitti.
*1161. *Fra Bartolommeo* (1507). The tiny shutters for a relief by Donatello, representing, outside, the Annunciation; inside, the Nativity and Circumcision of exquisite beauty, and especially valued by Duke Cosimo I.
1153. *Ant. del Pollajuolo.* Hercules with Antaeus and the Hydra.
1157. *Leonardo da Vinci* (?). A small Portrait.
1178. *Fra Angelico* (1387–1455). The Sposalizio.
*1183. *Alessandro Allori.* Life-size Portrait of **Bianca Cappello,** painted while she was taking refuge in a portico from a storm, when on pilgrimage with her husband to Vallombrosa.
1182. **Sandro Botticelli. Calumny,** painted by Sandro Botticelli after his absence at Rome (during which his enemies had accused him of heresy), and presented to his friend Messer Antonio Segni. Very dramatic. Calumny drags Innocence by the hair. Envy goes before them.

'This is the masterpiece of the artist in the representation of allegory, as well as the choicest specimen of his passionate poetry. Few painters have succeeded in making every part of a work so tributary to the leading idea: the very statues in the niches are enlisted in the service. Such a picture as this is a far juster revelation of the violence and fiery spirit predominant at Florence than any which the literature of the time has bequeathed.'—*Kugler.*

1184. *Fra Angelico.* Death of the Virgin.
1227. *Bronzino.* Portrait of Bianca Cappello.
1312. *Piero di Cosimo* (under the influence of Leonardo da Vinci). Perseus liberating Andromeda.

In the next, or second, Hall are (beginning on right):—

1280. *Cosimo Roselli.* Madonna and Child, with SS. Peter and James.
1257. **Filippino Lippi.** The Adoration of the Magi—'unusually beautiful in its expression of timid approach, of adoring

devotion.' Piero Francesco de' Medici is introduced on the left. Painted 1496.

'No careful and grateful student of this painter can overlook his special fondness for seasides; the tenderness and pleasure with which he touches upon the green opening of their chines or coombs, the clear low ranges of their rocks. This picture bears witness to this. Beyond the farthest meadows and behind the tallest trees, far-off downs and cliffs open seaward, and farther yet pure narrow spaces intervene of gracious and silent sea.'—*Swinburne*, '*Essays and Studies.*'

1268. *Filippo Lippi.* The Virgin enthroned, with Saints. Painted 1485 for the Palazzo della Signoria.

1261. *Jacopo da Empoli.* S. Ives reading the petitions of widows and orphans—a good specimen of the artist, splendid in colour.

1273. *Bronzino.* Maria de' Medici.

1272. *Bronzino.* Portrait of Ferdinand I.

*1265. *Fra Bartolommeo.* The Virgin and Child throned, with Saints, in bistre; ordered by Pietro Soderini for the council-hall of the Republic, and left unfinished at the death of the artist in 1517. The Medici placed it in S. Lorenzo, whence it was brought here. S. Anna, who was supposed to have saved Florence from the tyranny of the Duke of Athens, is the principal figure, standing behind the Virgin. S. Reparata kneels, bearing a palm-branch.

'Had this grandiose creation been finished, it would have been the *chef-d'œuvre* of Fra Bartolommeo. Its interest is great, as revealing the growth of such a piece from its embryo to the first stage of completion. We can trace each step taken by the artist, from the moment of planning to that of putting in the contours and shadows. But there is something more than science and method to be discerned, and that is the inspired air of S. Anna, the weight, the dignity, and proud bearing of the Saints, the masculine strength of the art evolved.'—*Crowe and Cavalcaselle.*

'The perfect architectonic idea is not only everywhere clearly set forth in a lively manner, but also filled with the noblest individual life.'—*Burckhardt.*

1266. *Angelo Bronzino.* Portrait of Santi Alberighi, the sculptor.

1267. *Pontormo.* Cosimo, 'Pater Patriae'—'admirably reconstructed upon a fifteenth century portrait.'

'By public and open virtues, and secret and hidden faults, he made himself the head and little less than the ruler of a Republic, which, though free, yet served.'—*Varchi.*

'While he shunned the external signs of despotic power he made himself master of the State. His complexion was of a pale olive; his stature short: abstemious and simple in his habits, affable in conversation, sparing of speech, he knew how to combine that burgher-like civility for which the Romans praised Augustus, with the reality of a despotism all the more difficult to combat because it seemed nowhere and was everywhere.'—*J. A. Symonds.*

*1112. **Andrea del Sarto** (1517). Madonna with S. John and S. Francis—a fine specimen of the artist, purchased by Ferdinando de' Medici, and painted for the Franciscans.

1269. *Vasari.* Lorenzo de' Medici—an ideal portrait.

1271. *Bronzino.* The Descent into Hades. The female figures are portraits of Costanza Doni and Camilla Tedaldi; the painters Pontormo and Bachiacca occur among the men.

'Vile as this picture is in colour, vacant in invention, void in light and shade, a heap of cumbrous nothingness and sickening offensiveness, it is of all its voids most void in this, that the academy models therein huddled together at the bottom show not so much unity or community of attention to the academy model with the flag in its hand above, as a street-crowd would to a fresh-staged charlatan. Some *point* to the God who has burst the gates of death, as if the rest were incapable of distinguishing him for themselves; and others turn their backs upon him, to show their unagitated faces to the spectator.'—*Ruskin*, '*Modern Painters*,' ii. 53.

*1254. *Andrea del Sarto.* S. James.

'This was painted by Andrea del Sarto for the Confraternità Del Nicchio, and intended to figure as a standard in their processions. The Madonna di San Sisto of Raphael was painted for a similar purpose; and such are still commonly used in the religious processions of Italy. In this instance the picture has a peculiar form, high and narrow, adapted to its special purpose: S. James wears a green tunic and a rich crimson mantle; and as one of the purposes of the Compagnia was to educate poor orphans, they are represented by the two boys at his feet. The picture suffered from the sun and the weather, to which it had been a hundred times exposed in yearly processions; but it has been well restored, and is admirable for its vivid colouring as well as the benign attitude and expression.'—*Jameson's* '*Sacred Art.*'

*1275. *Ridolfo Ghirlandajo* (son of Domenico), (1483–1561). The Miracle of S. Zenobio in the Via degli Albizzi.

'Extraordinary liveliness and nature stamp the movements and expressions of the eager and wondering crowd which presses around the kneeling bishop, as with uplifted arms he restores to life the fallen boy.'—*Crowe and Cavalcaselle.*

1259. *Mariotto* **Albertinelli** (1474–1515). **The Salutation**—the masterpiece of the artist, painted in 1503, for the Congregation of San Martino. A simple, grand, and beautiful picture. Below is a predella, with the Annunciation, the Nativity, and the Presentation in the Temple.

*1277. *Ridolfo Ghirlandajo.* The Funeral of S. Zenobio.

'It is related that when they were bearing the remains of S. Zenobio through the city in order to deposit them under the high-altar of the cathedral, the people crowded round the bearers, and pressed upon the bier, in order to kiss the hands or touch the garments of their beloved old bishop. In passing through the Piazza del Duomo the body of the saint was thrown against the trunk of a withered elm standing near the spot where the Baptistery now stands, and suddenly the tree, which had for years been dead and dried up, burst into fresh leaves.'—*Jameson's 'Sacred Art.'*

'The connection existing between a coffin which passes, and a tree which renews its foliage, could only be explained by a verbal narration, and therefore belonged rather to the domain of legendary poetry than to that of art. With regard, however, to execution and general character this picture leaves us nothing to desire; and I doubt if the Florentine school has ever produced anything so perfect for beauty of colouring.'—*Rio.*

*1279. **Sodoma** (1479-1554). **S. Sebastian**– almost in chiaroscuro, but perhaps the finest rendering of this subject in existence. The picture was formerly the banner of a brotherhood of S. Sebastian at Siena. The face of the saint is almost divine in its beauty. (A custode should be asked to unlock this picture: at the back is a beautiful Holy Family with S. Roch and S. Sigismund.)

'S. Sebastian is bound to a tree, pierced by three arrows, looking up to heaven with an expression perfectly divine. This picture was formerly used as a standard, and carried in procession when the city was afflicted by pestilence:—to my feeling, it is the most beautiful example of the subject I have seen.'—*Jameson's 'Sacred Art,'* ii. 418.

'Sodoma's S. Sebastian, notwithstanding its wan and faded colouring, is still the very best that has been painted. Suffering, refined and spiritual, without contortion or spasm, could not be presented with more pathos in a form of more surpassing loveliness.'—*J. A. Symonds.*

*1252. **Leonardo da Vinci.** Adoration of the Shepherds—in bistre on wood; begun 1478 for the Monks of S. Donato at Scopeta, but unfinished.

This, and the S. Jerome in the Vatican, are the only easel-pictures in Italy which can, with any certainty, be attributed to the master.

1280. *Granacci* (1469-1543). S. Thomas receiving the 'Cintola' from the Virgin in the presence of S. Michele.
1285. *Crist. Allori.* The Adoration of the Magi.

On easels:—

3436. *Botticelli.* The Adoration of the Magi—only the drawing by the master, the colour added XVII. c. by an amateur.
3452. *Lorenzo di Credi.* Venus.

In the third hall are:—

1287. *Lorenzo di Credi.* Holy Family.
1307. **Filippo Lippi.** Holy Family—one of the most charming works of the master, painted for Cosmo, the elder.

'Le petit saint Jean est un rejeton assez vulgaire de la famille des Médicis, et la Vierge un portrait cruellement déguisé de la trop fameuse Lucrezia Buti.'—*Rio.*

1303. **Botticelli.** Madonna and Child, with a pomegranate. [Two of the angels have been supposed to be portraits of Giuliano and Lorenzo de' Medici.] Called also the 'Magnificat.'
1291. *Luca Signorelli* (1441–1532). Virgin and Child—a poor specimen of this great master.

'In this Madonna the spiritual parent of Michelangelo announces himself already to those who can understand. There is nothing unusual in the figure of the Virgin in dark red and dark blue, who, as she sits, half turns round to hold with both hands the child standing at her feet. What is unusual is the little group in the background. For the customary shepherds, there stand four naked figures modelled in strong light and shade, and showing that this, the unclothed frame and anatomy of men, is the thing the painter cares for and will have, wherever he can get it.'—*S. C.*

1306. *Ant. del Pollajuolo.* Prudence throned, with a serpent in one hand and a mirror in the other, originally painted, with other Virtues, in the Tribune of the Mercatanzia.
*1267 (bis). **Botticelli.** Holy Family.
1316. *Botticelli.* The Annunciation.
1289. *Botticelli.* Virgin and Child, with angels.

'Reminiscent of reliefs by Donatello or Desiderio da Settignano.'—*Crowe and Cavalcaselle.*

1299. *Sandro Botticelli.* Fortitude, sitting on a throne.
*1300. **Piero della Francesca.** Portraits of Federigo di Montefeltro, Duke of Urbino, and his wife Battista Sforza—most interesting to those who have visited the great works at Urbino. A custode should be asked to unlock the frame of these portraits, as at the back of each is a triumph, Federigo seated in a car drawn by white horses, Battista in one drawn by dun-coloured unicorns. These masterpieces of the artist were finished in 1472.
1301. *Antonio Pollajuolo.* S. James between S. Eustace and S. Vincent, painted for the Cardinal di Portogallo in S. Miniato.

'Si les teints de ce tableau étaient plus livides et les physionomies un peu plus durement accentuées, on pourrait le prendre pour une production d'Andrea del Castagno. On y remarque tous les qualités qui la distinguent : vigueur de touche, science de dessin, contours énergiquement rendus, mais pas l'ombre de sainteté, ni même de distinction dans les types.'—*Rio.*

1288. *Leonardo da Vinci ?* (Lorenzo di Credi). The Annunciation.
1295. *Dom. Ghirlandajo.* The Adoration of the Magi ; dated 1487.
1298. *Luca Signorelli.* The Annunciation, Adoration of the Shepherds, and Adoration of the Magi—a predella or gradino.

On an easel in this room is—

*1290. **Fra Angelico.** The Coronation of the Virgin amid the heavenly choir. Formerly in S. Maria Nuova.

'Quite unearthly is the Coronation of the Virgin : the Madonna, crossing her hands meekly on her bosom and bending in humble awe to receive the crown of heaven, is very lovely—the Saviour is perhaps a shade less excellent ; the angels are admirable, and many of the assistant saints full of grace and dignity; but the characteristic of the picture is the flood of radiance and glory diffused over it, the brightest colours—gold, azure, pink, red, yellow—pure and unmixed, yet harmonising and blending, like a rich burst of wind-music, in a manner incommunicable in recital—distinct and yet soft, as if the whole scene were mirrored in the sea of glass that burns before the throne.'—*Lord Lindsay's 'Christian Art.'*

From the **right of the Tribune** we enter another series of small rooms. The first contains pictures of the Italian School, including :—

1165. *Crist. Allori.* The Child Asleep upon the Cross.
*1025. *Andrea Mantegna.* Madonna and Child—the detail marvellously beautiful.
1031. *Caravaggio.* Medusa.

The next three rooms are of the Dutch School, and a beautiful Memling will be seen here. They are chiefly landscapes. The portraits of Luther and Melanchthon are by *Cranach.* The last small room in this series is devoted to the French School, and has some good portraits, especially—

695. *Philippe de Champaigne.* Portrait of Nicolas Fouquet.

On the left is the *Collection of Gems*, enclosed in six glass cases in a small circular room. Historical objects are, in

Case II. A Casket made for Clement VII. by *Valerio Belli di Vicenza*, with twenty-four subjects from the life of Christ. It was given as a wedding-present by Clement VII. to Catherine de' Medici in 1533.

Three Reliefs in gold by Mazzafirri.

A Vase of rock-crystal, with a cover wrought in gold, which belonged to Diane de Poitiers. Style of Cellini.

IV. A little porphyry Statuette of Venus and Cupid by *Pier Maria da Pescia.*

V. A jasper Vase with pearl ornaments and figure of Hercules by Mazzafirri.

VI. An oval cup made of a garnet. A bust of Tiberius in turquoise.

Many of the precious objects are attributed to Benvenuto Cellini. Cellini says: 'The Duchess (Eleanora of Toledo) was lavish of her caresses to me, and would gladly have had me work for her alone, and neglect the statue of Perseus and everything else.'

Crossing the end of the gallery, we reach the opposite corridor. The first door on the left leads to the two rooms of the **Venetian School,** which contain :—

1st Room :

627. *Dosso Dossi* (1474-1558), usually attributed to *Sebastiano del Piombo.* Portrait.
574. *Polidoro Veneziano* (1515-65). Virgin and Child with S. Francis.

584. *Gio. Batt. Cima* (1460–1517). Holy Family.
586. *Gio. Batt. Morone* (1563). A male portrait with a flaming censer, and the inscription, 'Et quid volo nisi ut ardeat?'
648. *Titian.* Portrait of Caterina Cornaro, Queen of Cyprus, as S. Catharine.
*1111. **Andrea Mantegna** (1431–1506). The Adoration of the Magi, with the Circumcision and the Ascension, a triptych which belonged to the Gonzago, who sold it to Antonio de' Medici, Prince of Capistrano. A picture full of powerful and poetic detail.
*571. *Francesco Caroto* (attributed to Giorgione). Portrait of the Venetian general Gattamelata (?), a noble picture.
*599. *Titian.* Portrait of Eleanora d' Urbino, wife of Duke Francesco Maria della Rovere (1537).
596. *Paolo Veronese.* Esther before Ahasuerus.
*605. *Titian.* Portrait of Francesco-Maria I. della Rovere.
575. **Lorenzo Lotto** (signed and dated 1534). Holy Family, with S. Anna and S. Joachim.

On an easel in this room is—

626. **Titian. The 'Flora.'** Described as a portrait of a daughter of Palma Vecchio (?) A youthful effort.

2nd Room:

614. **Titian.** Giovanni (de' Medici) 'delle Bande Nere,' painted from his death-mask. His name is a memorial of the great affection in which he was held by his soldiers, who put on mourning upon his early death, in his 29th year. There is a likeness between the profile of Giovanni de' Medici and that of Napoleon I.
629. *Morone.* Portrait.
617. *Tintoretto.* The Marriage of Cana. A miniature copy by the artist from his painting in S. Maria della Salute at Venice.
642. *Morone.* Portrait of G. A. Pantera, the poet, author of 'La Monarchia di Cristo' (1535).
622. **Giorgione** (?) Portrait of a Knight of Malta.
*621. **Giorgione** (?) **The Childhood of Moses**—according to a Rabbinical legend he undergoes the ordeal of fire.
*633. **Titian** (*c.* 1507). Madonna and Child, with SS. John and Antony—a very lovely picture.
628. *Bonifazio* (1497–1553). The Last Supper.
589. *Paolo Veronese.* The Martyrdom of S. Giustina by the Moors.
*630. **Giorgione**? **The Judgment of Solomon**—from Poggio Imperiale. Possibly youthful studies.
638. *Tintoretto.* Portrait of Jacopo Sansovino, in his old age.
609. *Titian.* The Battle of Cadore – a confused and impossible scene. The commander of the Venetians represented is Bartolommeo Alviano.

A narrow *passage* hung with portraits (including Charles II. beauties by Lely) leads to a small room, but most important sanctuary of art, called *La Sala di Lorenzo Monaco*, containing :—

*39. **Botticelli.** The Birth of Venus (painted for the Villa of Castello, for Lorenzo de' Medici, at the same time with the famous 'Spring,' now in the Accademia).

'For this picture Sandro studied, and produced not only a really beautiful nude, but a charming fairylike impression, which unconsciously takes the place of the mythological one.'—*Burckhardt.*

1296. *Bacchiacca* (*Franc. Ubertini*), 1494-1557. Stories of Saint Ascasius.

*1294. *Fra Angelico.* A grand tabernacle picture. In the centre, the Madonna and Child with a wreath of angels playing on musical instruments. On the doors S. John Baptist and S. Mark. Executed in 1433 for the Guild of Flax Merchants. (Arte dei Linaioli).

'In the centre is represented a very grand Madonna, surrounded with beautiful angels on the margin. Yet, solemn and dignified as is the larger figure, it is deficient in correctness of drawing. The artist was still a stranger to the accurate study of the living form—a deficiency less observable in his smaller works.'—*Kugler.*

1294. **Fra Angelico.** The predella of the great Madonna with the wreath of angels. In the centre is the Adoration of the Magi: on the left S. Peter preaching, with S. Mark writing his Gospel; on the right the Martyrdom of S. Mark.

1297. *Domenico Ghirlandajo* (1449-94). Virgin and Child throned, with kneeling bishops and saints, Michael, Raphael, Zenobius, and Justus.

'Ce charmant tableau, qui était fait pour donner de Ghirlandajo les plus belles espérances, contribua, plus que tout autre chose, à lui procurer la distinction si encourageante d'être appelé à Rome à la décoration de la Chapelle Sixtine.'—*Rio.*

24. *Lorenzo di Credi.* Holy Family.

1286. **Sandro Botticelli. The Adoration of the Magi.** Cosimo de' Medici kneels at the feet of the Madonna. The youths standing are Lorenzo and Giuliano de' Medici—a deeply interesting picture, full of power and expression.

1305. *Domenico Veneziano*, fabled to have been murdered by the jealousy of Andrea del Castagno,[1] but interesting as being the master of Piero della Francesca, whom he brought to Florence as his pupil in 1439. This, the altar-piece of S. Lucia de'Bardi, is his one extant picture.

'It bespeaks a painter whose conceptions are governed by those of Andrea del Castagno, while in technical processes he is working out experiments of his own. The Saints, John and Nicholas, and Francis and Lucy, especially the John, have strong figures and large dull heads, and that commonness with athletic vigour which marks the thorough-going realist. But the medium is new. It is a first commencement of oil-painting, and the search for the transparent effects produces a result quite different from any contemporary colouring a scheme of light and thin greys, greens, blues, and pinks, with notes of sharp black and white on the marbles of the floor and canopy; gaiety and transparency are attained, but not harmony.'—*S. C.*

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[1] A document has been discovered which proves that the supposed murderer died before his supposed victim, namely, May 15, 1461.

*1309. *Lorenzo Monaco* (1370-1422, the master of Fra Angelico). A magnificent altar-piece from Certaldo, much restored. The predella curiously shows the temptations and annoyances to which young monks are subjected by the devil. Painted in 1413.
*1310. *Gentile da Fabriano* (1370-1450). Four Saints. A beautiful work, from the Church of S. Niccolò—part of a larger picture.
1302. *Benozzo Gozzoli* (1420-98). The marriage of S. Catherine, the Resurrection, and Saints—a predella, from Sta. Croce.

The next room (XVI.) is called the **Hall of Inscriptions,** from the Roman inscriptions let into the walls. It contains many pieces of ancient sculpture. The best are:—

262. Bacchos and Ampelos. Found near Porta Maggiore, at Rome.

'Ampelus, with a beast-skin over his shoulder, holds a cup in his right hand, and with his left embraces the waist of Bacchus. Just as you may have seen a younger and an elder boy at school, walking in some remote grassy spot of their playground with that tender friendship towards each other which has so much of love. The countenance of Bacchus is sublimely sweet and lovely, taking a shade of gentle and playful tenderness from the arch looks of Ampelus, whose cheerful face turned towards him expresses the suggestions of some droll and merry device.'—*Shelley.*

263. Hermes. Restored arms.
265. Venus Genetrix. R. arm and l. hand modern.
266. Venus Urania. Found at Bologna.
281. A beautiful boy in basalt—called Nero.
299. Bust of Marc Antony.
302. Bust of Cicero.
282. Bas-relief. An Emperor going to the chase.

This room opens into (XVII.) the **Hall of the Hermaphrodite,** which contains:—

306. The Hermaphrodite—much restored—like the figures at Paris and Rome.
307. A Torso in basalt.
308. Ganymede, more than half a restoration, but by *Benvenuto Cellini.*
314. Colossal bust of Juno.
315. Torso of a Faun.
316. Bust of Antinous.
318. Bust called 'The Dying Alexander.'

An undoubted Greek original; but whether it represents Alexander, or is, as it is called, the work of Lysippus, is doubtful.

'Like a young Laocoon.'—*Burckhardt.*

'Il y a dans Alexandre l'étonnement et l'indignation de n'avoir pu vaincre le nature.'—*Madame de Staël.*

Alexander was divinised under various forms. Certainly this head recalls that in the Capitol.

Six **reliefs** from the famous **Ara Pacis** of Augustus, at Rome.

In a *Cabinet* opening from this hall is a bust of Dante, modelled from his body, 1321 (?).

The next room (XIX.), on the left of the corridor, called the **Hall of Baroccio**, contains :—

154. *Angelo Bronzino.* Portrait of Lucrezia de' Pucci, wife of Bartolommeo Panciatichi.
157. *Gherardo della Notte.* The Nativity, from Poggio Imperiale.

'Mary is here no Raphaelesque virgin of almost supernatural, bloodless beauty—she is a young, lovable, earthly woman, who, still pale from the suffering of childbirth, contemplates her heavenly child with tearful, devout joy; and the bystanders, both young and old, who press forward also to gaze upon it, half curious, half in admiration and joyful presentiment—how they smile! how they rejoice with sincere *naïveté*, which seems to enter into one's own soul only to behold! The light proceeds from the new-born child, but without visible rays. All the countenances are illumined by this light, even some small angel heads which peep forth out of the darkness up in the roofs, and who, too, participate in the human joy.' —*Frederika Bremer.*

158. *Bronzino.* The Deposition: on Wood.
163. *Sustermans* (1597–1681). Galileo Galilei.
172. *Bronzino.* Eleonora di Toledo and her son Don Garzia.
169. *Baroccio.* La Madonna del Soccorso.
180. *Rubens.* Portrait of his second wife, Helena Forman.
195. *Caravaggio.* The Tribute-money.
186. *Carlo Dolci.* The Magdalen—well known from copies.
190. *Gherardo della Notte.* The Adoration of the Shepherds.
*191. *Sassoferrato.* The Madonna, probably the masterpiece of the artist, unless we except that in S. Sabina, at Rome.
196. *Vandyke.* Portrait of Margaret of Lorraine.
192. *Sustermans.* Portrait of himself.
*210. *Velasquez.* Portrait of Philip IV. on horseback. The statue of Philip by Pietro Tacca is said to be modelled from this painting.
207. *Carlo Dolci.* Portrait of Claudia Felicia of Austria—a comical mixture of worldliness and devotion.
3399. *Guido Reni.* Susanna (given in 1895).

Next, passing the stairs to the corridor to the Pitti Palace, comes (XX.) the **Hall of Niobe**, so called from the (much-restored) figures of **Niobe and her children** discovered near the Porta S. Giovanni at Rome in 1583. They were brought from the Villa Medici in 1775. The figure of Niobe, the 'Mater Dolorosa' of ancient art, is indescribably sublime. Boasting of the superior beauty of her many children, her sister Latona (who had but two, Apollo and Artemis) determined on their destruction. Apollo killed the sons and Artemis the daughters, with their arrows. Grief petrified the mother.

'I saw nothing here so grand as the group of Niobe, if statues which are now disjointed and placed equidistantly round a room may be so called. Niobe herself, clasped by the arms of her terrified child, is certainly a group; and whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and undulation which the critics condemn in their forms.'—*Forsyth.*

'Ultima restabat; quam toto corpore mater,
Tota veste tegens, Unam, minimamque relinque!
De multis minimam posco, clamavit, et unam.'
Ovid, '*Met.*,' vi. 298.

'This figure of Niobe is probably the most consummate personification of loveliness with regard to its countenance, as that of the Apollo of the Vatican is with regard to its entire form, that remains to us of Greek antiquity. It is a colossal figure; the size of a work of art rather adds to its beauty, because it allows the spectator the choice of a greater number of points of view, in which to catch a greater number of the infinite modes of expression of which any form approaching ideal beauty is necessarily composed, of a mother in the act of sheltering from some divine and inevitable peril the last, we will imagine, of her children.

'The child, terrified, we may conceive, at the strange destruction of all its kindred, has fled to its mother, and hiding its head in the folds of her robe, and casting up one arm as in a passionate appeal for defence from her, where it never before could have been sought in vain, seems in the marble to have scarcely suspended the motion of her terror, as though conceived to be yet in the act of arrival. The child is clothed in a thin tunic of delicatest wool, and her hair is gathered on her head into a knot, probably by that mother whose care will never gather it again. Niobe is enveloped in profuse drapery, a portion of which the left hand has gathered up and is in the act of extending over the child in the instinct of defending her from what reason knows to be inevitable. The right—as the restorer of it has justly comprehended—is gathering up her child to her, and with a like instinctive gesture is encouraging by its gentle pressure the child to believe that it can give security. The countenance, which is the consummation of feminine majesty and loveliness, beyond which the imagination scarcely doubts that it can conceive anything, that masterpiece of the poetic harmony of marble, expresses other feelings. There is embodied a sense of the inevitable and rapid destiny which is consummating around her as if it were already over. It seems as if despair and beauty had combined and produced nothing but the sublime loveliness of grief. As the motions of the form expressed the instinctive sense of the possibility of protecting the child, and the accustomed and affectionate assurance that she would find protection within her arms, so reason and imagination speak in the countenance the certainty that no mortal defence is of avail.

'There is no terror in the countenance—only grief, deep grief. There is no anger—of what avail is indignation against what is known to be omnipotent? There is no selfish shrinking from personal pain; there is no panic at supernatural agency; there is no adverting to herself as herself; the calamity is mightier than to leave scope for such emotion.

'Everything is swallowed up in sorrow. Her countenance, in assured expectation of the arrow piercing its victim in her embrace, is fixed on her omnipotent enemy. The pathetic beauty of the mere expression of her tender and serene despair, which is yet so profound and so incapable of being ever worn away, is beyond any effect of sculpture. As soon as the arrow shall have pierced her last child, the fable that she was dissolved into a fountain of tears will be but a feeble emblem of the sadness of despair, in which the years of her remaining life, we feel, must flow away.' —*Shelley.*

'O Niobe, con che occhi dolenti
Vedev' io te segnata in su la strada
Tra sette e sette tuoi figliuoli spenti!'
Dante, '*Purg.*,' xii. 37.

'Orba resedit
Exanimes inter natos, natasque, virumque,
Diriguitque malis. Nullos movet aura capillos,
In vultu color est sine sanguine, lumina maestis
Stant immota genis: nihil est in imagine vivum.'
Ovid, '*Met.*,' vi. 301.

They belong to the Pergamenian dramatic school and probably adorned the tympanum of a temple.

The hall used to be hung with four large tapestries, representing the Entrance of Cosimo de' Medici to Siena; the Coronation of Giovanna d'Austria, and two scenes from the life of Moses. In the centre is the Vaso Mediceo, with, in relief, the Sacrifice of Iphigenia.

Beyond this were the **Cabinets of Bronzes**, and the statue called 'L'Idolino,' now in the Etruscan portion of the Egyptian Museum, and the Bargello Collection (*q.v.*).

On the wall of the **corridor** we may remark one of the curious low-life scenes for which the painter *Giovanni di S. Giovanni* is remarkable. At the end is a copy of the Laocoon by *Baccio Bandinelli.*

'Baccio Bandinelli, who had been copying the Laocoon, boasted that he had surpassed the original. Upon which Michelangelo observed, "He whose own productions are indifferent knows not how to appreciate duly the works of others."'—*J. S. Harford.*

On the left is the entrance to three rooms filled with the *Collection of Sketches of the Great Masters*, from the time of Giotto to that of Titian. Among the most interesting are those of Raffaelle for the Borghese 'Entombment,' for the Madonna del Granduca, and for several of the pictures in the Stanze, and that of Mariotto Albertinelli for the 'Salutation.'

The **Passage** (closed on Sundays), built by Vasari for Cosimo I. to connect the Pitti Palace with the Palazzo Vecchio, in imitation of the passage which Homer describes as uniting the palace of Hector to that of Priam (and also to be used as a means of escape if required), was finished in 1564, on the occasion of the marriage of his son Francesco de' Medici with Joanna of Austria. It is now an additional Art Gallery, which forms a delightful walk, especially in wet weather. The first division is devoted to *Engravings* and woodcuts, forming a complete and most interesting history of the Art. Then comes (extending over the Jewellers' Bridge across the Arno) an extraordinary collection of 533 portraits of the Medici and their contemporaries, including popes, sovereigns, princes, native and foreign nobles, and eminent men of all nations. Most of these pictures, brought together in 1881–82 from the different palaces, are wretched as works of art, but some are interesting and a few good. The eye will probably be arrested by three works of *Sir P. Lely*, bought by Cosimo, Prince of Tuscany, when in London, and by (left wall) a portrait of James III. (?) of England and his sister as children, by *Larguillière*. Most beautiful and restful are the river views as we cross the centre of the bridge.

> 'Belted with its many bridges, and margined with towers and palaces, Arno is the most beautiful and stately thing in the beautiful and stately city, whether it is in a dramatic passion from the recent rains, or dreamily raving of summer drouth over its dam, and stretching a bar of silver from shore to shore.'—*W. D. Howells.*

> 'Oh, that Arno in the sunset, with the moon and evening star standing by, how divine it is!'—*E. Barrett Browning.*

Thus, by a series of passages, we reach the staircase of the Palazzo Pitti (ch. iv.).

Between the sombre arcades of the Uffizi we have already caught glimpses of the sunlit **Piazza della Signoria**,[1] which is the centre of Florentine life and a veritable open-air museum, such as were the Fora in Imperial Rome. Until 1870 it had for 200 years (with a short interval) been called the Piazza del Granduca, but its original designation has now returned to it. On the east is the grand old palace of the Signoria. On the south is the Loggia de' Lanzi. Opposite is the **Palazzo Uguccioni**. In the centre are the Fountain of Neptune, and the equestrian statue of Cosimo I. by *Giov. da Bologna* (1593).

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[1] The Piazza has changed its name with the different governments—Dei Priori, della Signoria, del Granduca, Nazionale (in the French occupation of 1799), now della Signoria again.

On the west (shading the old Post-Office) was the famous Tetto de' Pisani, built in 1364 by the 2000 Pisan prisoners, and, though a most characteristic feature, inexcusably destroyed, like the city walls, by the municipality in 1865.

> 'No despot ever sported more cruelly with his slaves than the Florentines with their Pisan prisoners. They were brought in carts to Florence, tied up like bale goods; they were told over at the gates, and entered at the Custom-House as common merchandise; they were then dragged more than half naked to the Signoria, where they were obliged to kiss the posterior of the stone Marzocco (now in the Museo Nazionale), which remains as a record of their shame, and were at last thrown into dungeons, where most of them died.'—*Forsyth.*

Close by is the opening to the little street called, after the Della Vacca family, **Vacchereccia**, in which lived (1420-80) Tommaso Finiguerra, the inventor of *niello*, and where the brothers Pollajuolo had their workshops. On the north, with the tower of the Badia seen rising behind it, is (No. 6) the beautiful renaissance **Palazzo Uguccioni**, built by Giovanni Uguccioni in 1550, from designs ascribed to Raffaelle.[1] Observe the successive orders of style employed: Rustic, Ionic (coupled columns), and Corinthian. The corner of the palace, till the XVII. c., was originally known as Il Canto dei Guigni, from an old family who had a loggia there. Standing back, and distinguished by the line of shields upon its front (No. 8), is the **Palazzo della Mercanzia**, inscribed, 'Omnis Sapientia a Domino Deo est,' the former Guild Hall of the Arti Maggiori, where sat an important mercantile tribunal for Assessment of maritime claims. The shields bear the arms of the major and minor 'Arti.' The great *Fountain of Neptune* is the work of *Bartolommeo Ammanati* (1571), in whose favour Cellini had been set aside because he had offended the Grand Duke, and Giovanni da Bologna as being too young, though the latter was allowed to undertake the grand *Equestrian Statue of Cosimo I.*, which stands hard by, and which was executed in 1594, twenty years after the death of Cosimo.[2]

The **Loggia de' Lanzi** is so called from the Swiss lancers who were placed here in attendance on Cosimo I. (1541). It was begun in 1376, eight years after the death of Andrea (di Cione) Orcagna, to whom it has been attributed by many writers. Documents prove that it is due to *Simone di Francesco Talenti* and *Benci di Cione:* the vaulting is by *Angelo de' Pucci.* It was constructed as an open public hall for the meetings and deliberations of the Priors. On the occasion of the burning of Savonarola it was occupied by Franciscans and Dominicans.

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[1] Arms of Uguccioni: Gules, a pale crenelly, or.

[2] This is the best of the four equestrian statues of Giovanni da Bologna. The others were of Henry IV., Philippe II., and Ferdinand I.

'I often go out after tea in a wandering walk to sit in the Loggia and look at the Perseus.'—*Mrs. Barrett Browning*, '*Letters*.'

The **Loggia** consists of four open round arches carried upon graceful composite enriched piers, rising from a lofty stylobate, or platform, gained by five steps from the piazza. It is a felicitous combination of Gothic and Romanesque architecture, and was so much admired in the time of Cosimo I. that Michelangelo proposed the continuation of the colonnade all round the piazza, an idea never carried out on account of the expense. The Grand Duke Ferdinando I. made a terrace-garden on the top of the Loggia, whence the court used to listen to the music in the piazza below. The groups of sculpture between the arches were placed here in the sixteenth century, viz. :—

1. **Judith and Holofernes** in bronze, cast by *Donatello* for Cosimo Vecchio, and retained in the palace of the Medici till 1495. When they were expelled, this group was placed in front of the Palazzo della Signoria, and regarded as a warning to tyrants ; hence the inscription, 'Exemplum salutis publicae cives posuere.' In 1560 it was brought to its present position at the head of what had been the Priors' entrance to the Loggia, for the purpose of the edifice was for the meetings of the Priori. The reliefs at the base are better than the statues.

2. **The Perseus**—the masterpiece of **Benvenuto Cellini**, in bronze, cast in 1545 for Cosimo I. A Bolognese boy, son of the courtesan 'La Gambetta,' served as the model. One cannot forget that the artist has boasted himself somewhat too familiar with deeds of death.

'It has something of fascination, a *bravura* brilliancy, a sharpness of technical precision, a singular and striking picturesqueness which the works of elder masters want. It soars into a region of authentic, if not pure and sublime, inspiration.'—*J. A. Symonds.*

'Quand on se rappelle les détails de sa fonte, l'intrépidité avec laquelle l'artiste, épuisé de fatigue, dévoré de la fièvre, s'élance de son lit pour rétablir et précipiter la liquéfaction du bronze dans lequel il jette tous les plats et toutes les écuelles d'étain de son ménage, sa fervente et dévote prière, sa guérison subite et son joyeux repas avec tous ses gens, cette statue devient une sorte d'action qui peint les mœurs du temps et le caractère de l'homme extraordinaire qui l'a exécutée.'—*Valery.*

The pedestal is almost as worthy of study as the statue it supports.

'Its central portion is occupied by the graceful figure of Andromeda, whose long tresses stream in the wind, as, shielding her eyes with her hand, she looks upward for her deliverer, who is coming down from the clouds to attack the monster, who, with open jaws, bat-like wings, claws of iron strength, and scaly body, stands ready to receive him. Upon the shore are Andromeda's mother, Cassiopeia, and her father Cepheus, who has a stern, sad face ; while between them her disappointed lover Phineas, whose head reminds us of an antique gem, rises from the earth like an avenging spirit, followed by a troop of warriors on foot and on horseback, the last of whom gallop furiously through the clouds.'—*Perkins's 'Tuscan Sculptors.'*

'No one thinks of the pedestal when he has once caught sight of the Perseus. It raises the demigod in air; and that suffices for the sculptor's purpose. Afterwards, when our minds are satiated with the singular conception so intensely realised by the enduring art of bronze, we turn in leisure moments to the base on which the statue rests. Our fancy plays among those masks and cornucopias, those goats and female Satyrs, those little snuff-box deities, and the wayward bas-reliefs beneath them. There is much to amuse, if not to instruct and inspire us there.'—*J. A. Symonds.*[1]

From the Loggia de' Lanzi.

3. The **Rape of the Sabines,** by *Giovanni da Bologna*, 1583.

'John of Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it, and it was agreed to call it the Rape of the Sabines.'—*Sir J. Reynolds.*

'It is said that Gian Bologna, when about to model the figure of the stalwart youth represented here, was so struck with the manly proportions of the Conte Ginori, member of a noble Florentine family, whom he happened to meet one morning in a church, that he stared at him fixedly, until the Count asked him who he was and what he wanted. Upon explaining the matter, the Count consented to pose for the figure of the youth, and in return received a present of a bronze crucifix as an acknowledgment of the artist's gratitude.'—*Perkins's 'Tuscan Sculptors.'*

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[1] The ornaments of the pedestal, perfectly safe, and much valued here, have recently been carried off to the Bargello and replaced by copies.

At the entrance of the Loggia are two lions, one ancient, from the Villa Medici at Rome, the other an imitation by *Flaminio Vacca*.

Within, against the rear wall, are several inferior pieces of sculpture; and Thusnelda and five Roman Priestesses from the Villa Medici, to which they were brought from Capranica in 1788; **Hercules slaying Nessus,** by *Giovanni da Bologna*, brought from the foot of the Ponte Vecchio in 1838; **Ajax supporting the dying Patroclus,** a restoration of a Greek sculpture found in a vineyard near the Porta Portese at Rome, which formerly stood at the farther end of the Ponte Vecchio; and Achilles and Polyxena, a work by *Pio Fedi* of Florence (1864).

To those who have not been much abroad, it will be sufficient amusement to sit for a time in this beautiful Loggia, if it is only for the sake of watching the variations of the fluctuating crowd in the piazza beneath. The predominance of males is striking. Hundreds of men stand here for hours, as if they had nothing else to do, talking ceaselessly in deep Tuscan tones. Many who are wrapped in long cloaks thrown over one shoulder and lined with faded green, look as if they had stepped out of the old pictures in the palace above.

Sitting here, we may meditate on the various remarkable phases of Florentine history of which this piazza has been the scene. Of these, some of the most significant were connected with the story of Savonarola. First came those *autos-da-fé* for the destruction of worldly allurements, which followed upon his preaching :—

> 'A pyramidal scaffold was erected opposite the palace of the Signory. At its base were to be seen false beards and hair, masquerading dresses, cards and dice, mirrors and perfumery, beads and trinkets of various sorts; higher up were arranged books and drawings, busts, and portraits of the most celebrated Florentine beauties, and even pictures by great artists, condemned, in many instances on very insufficient grounds, as indecorous or irreligious.
>
> 'Even Fra Bartolommeo was so carried away by the enthusiasm of the moment as to bring his life academy studies to be consumed on this pyre, forgetful that, in the absence of such studies, he could never himself have risen above low mediocrity. Lorenzo di Credi, another and devoted follower of Savonarola, did the same.'—*Harford's 'Life of Michelangelo.'*

> 'At the Carnival of 1498 there was a second *auto-da-fé* of precious things which had escaped the inquisitorial zeal of the boy censors. Burlamacci names marble busts of exquisite workmanship, some ancient, some of the well-known beauties of the day. There was a Petrarch inlaid with gold, adorned with illuminations valued at fifty crowns; Boccaccios of such beauty and rarity as would drive modern bibliographists out of their surviving senses. The Signory looked on from a balcony; guards were stationed to prevent unholy thefts; as the fire soared there was a burst of chants, lauds, and the Te Deum, to the sound of trumpets and the clanging of bells. Then another procession; and in the Piazza di San Marco dances of wilder extravagance; friars and clergymen and laymen of every age

whirling round in fantastic reels, to the passionate and profanely sounding hymns of Jerome Beniviene.'—*Milman.*

This piazza also witnessed the great closing scene in the life of Savonarola and his two principal followers.

'Three tribunals had been erected on the Ringhiera; the next to the door of the Palazzo was assigned to the Bishop of Vasona; the second, on the right of the bishop, to the Pope's commissioners; and the third, near the Marzocco, was occupied by the Gonfaloniere and the Magnificent Eight. A scaffold had been erected, which occupied about a fourth of the piazza between the Ringhiera and the opposite Tetto dei Pisani. At the end of the scaffold a thick upright beam was fixed, having another beam near the top at right angles, which had been several times shortened to take away the appearance of a cross which it still retained. From this last beam hung three halters and three chains; by the first the three friars were to be put to death, and the chains were to be wound round their dead bodies, which were to continue suspended while the fire consumed them. At the foot of the upright beam was a large heap of combustible materials, from which the soldiers of the Signory had some difficulty to keep off the mob, which pressed round like waves of the sea.

'When the three friars descended the stairs of the Palazzo, they were met by one of the Dominican friars of Santa Maria Novella, the bearer of an order to take off their gowns, and leave them with their under-tunics only, their feet bare and their hands tied. Savonarola was much moved by this unexpected proceeding; but, taking courage, he held his gown in his hand, and before giving it up he said, "Holy dress, how much I longed to wear thee! thou wast granted to me by the grace of God, and to this day I have kept thee spotless. I do not now leave thee, thou art taken from me."

'They were now led up to the first tribunal, and were placed before the Bishop of Vasona. He obeyed the orders he had received from the Pope, but appeared much distressed. Just before pronouncing their final degradation, he had taken hold of Savonarola's arm, but his voice faltered and his self-possession so forsook him that, forgetting the usual form, in place of separating him solely from the Church militant, he said, "*I separate thee from the Church militant and triumphant;*" when Savonarola, without being in the least discomposed, corrected him, saying, "Militant, not triumphant; your Church is not triumphant." These words were pronounced with a firmness which vibrated through the minds of all the bystanders by whom they could be heard, and were for ever after remembered.

'Being thus degraded and unfrocked, they were delivered up to the secular arm, and by them taken before the apostolic commissioners, when they heard the sentence, declaring them to be schismatics and heretics. After this, Romolino, with cruel irony, absolved them from all their sins, and asked them if they accepted his absolution, to which they assented by an inclination of the head. Lastly, they came before the Magnificent Eight, who, in compliance with custom, put their sentence to the vote, which passed without a dissentient voice.

'The friars then, with a firm step and perfect tranquillity, advanced to the place of execution. Even Fra Salvestro, at that last hour, had recovered his courage, and, in the presence of death, appeared to have returned to be a true and worthy disciple of the Frate. Savonarola himself exhibited a superhuman strength of mind, for he never for a moment ceased to be in that calm state in which a Christian ought to die. While he and his companions were slowly led from the Ringhiera to the gibbet, their limbs scarcely covered by their tunics, with bare feet and pinioned arms, the most furious of the rabble were allowed to come near and insult them in the most vile and offensive language. They continued firm and undisturbed under that severe martyrdom. One person, however, moved by compassion, came up and spoke some words of comfort, to whom Savonarola with benignity replied, "In the last hour God alone can bring comfort to mortal man." A priest named Neretto said to him, "In what frame of mind do you endure this martyrdom?" To which he replied, "The Lord has suffered as much for me." These were his last words.

'In this universal state of perturbation around them, Fra Domenico remained perfectly composed. He was in such a state of exaltation that he could hardly be restrained from chanting the Te Deum aloud; but, on the earnest entreaties of the Battuto Niccolini, who was by his side, he desisted, and said to him, "Accompany me in a low voice,"—and they then chanted the entire hymn. He afterwards said, "Remember, the prophecies of Savonarola must all be fulfilled, and that we die innocent."

'Fra Salvestro was the first who was desired to ascend the ladder. After the halter was fixed round his neck, and just before the fatal thrust was given, he exclaimed, "Into thy hands, O Lord, I commend my spirit!" Shortly afterwards the hangman wound the chain round his body, and went to the other side of the beam to execute Fra Domenico, who ascended the ladder with a quick step, with a countenance radiant with hope, almost with joy, as if he were going direct to heaven.

'When Savonarola had seen the death of his two companions, he was directed to take the vacant place between them. He was so absorbed with the thought of the life to come, that he appeared to have already left this earth. But when he reached the upper part of the ladder, he could not abstain from looking round on the multitude below, every one of whom seemed to be impatient for his death. Oh, how different from those days when they hung upon his lips in a state of ecstasy in Santa Maria del Fiore! He saw at the foot of the beam some of the people with lighted torches in their hands, eager to light the fire. He then submitted his neck to the hangman.

'There was, at that moment, silence—universal and terrible. A shudder of horror seemed to seize the multitude. One voice was heard crying out, "Prophet, now is the time to perform a miracle!"

'The executioner, thinking to please the populace, began to pass jokes upon the body before it had ceased to move, and in doing so nearly fell from the height. This disgusting scene moved the indignation and horror of all around, insomuch that the magistrates sent him a severe reprimand. He then showed an extraordinary degree of activity, hoping that the fire would reach the unhappy Friar before life was quite extinct; the chain, however, slipped from his hand, and while he was trying to recover it, Savonarola had drawn his last breath. It was at ten o'clock in the morning of the 23rd of May 1498. He died in the 45th year of his age.

'The executioner had scarcely come down from the ladder when the pile was set on fire: a man who had been standing from an early hour with a lighted torch, and had set the wood on fire, called out, "At length I am able to burn him who would have burned me." A blast of wind diverted the flames for some time from the three bodies, upon which many fell back in terror, exclaiming, "A miracle! a miracle!' But the wind soon ceased the bodies of the three friars were enveloped in fire, and the people again closed round them. The flames had caught the cords by which the arms of Savonarola were pinioned, and the heat caused the hand to move; so that, in the eyes of the faithful, he seemed to raise his right hand in the midst of the mass of the flame to bless the people who were burning him.' —*Villari.*

'For two centuries the place where Savonarola's scaffold had stood was strewn with flowers on the anniversary of his death; lamps were kept burning before his picture; scraps of his tunic, ashes from the fire, splinters of the cross, were treasured as relics; portraits were painted and medallions struck in his honour; and numerous apologies for his life were published in the face of the persecution of his enemies. Florence learned too late to regret the great champion of popular freedom when she fell again under the domination of the Medici, and Rome had well-nigh canonised the man whom Rodrigo Borgio burned before the Palazzo Vecchio in 1498.'—*Quarterly Review*, July 1889.

The **Palazzo Vecchio della Signoria**, rustic, in three storeys, with a tower (admission daily 10–3), was built for the Gonfalonier and Priors, in whose hands was the government of the Florentine Republic, by *Arnolfo di Lapo* in 1299. The architect, it is said, was restricted as to size and form by the resolve of the then powerful and fanatic Gueifs that no foot of ground should be used which had ever been occupied by a Ghibelline building, and to which one of that faction might put forward any possible future claim. Arnolfo entreated to trespass upon the open space where the **palace** of the traitor **Uberti** had stood, but the authorities resolutely refused—'Where the traitor's nest had been, there the sacred foundations of the house of the people should not be laid.' It was practically finished in 1313, though much has been added since.

'The old palace is a great, bold, irregular mass, beautiful as some rugged natural object is beautiful, and with the kindliness of nature in it.' —*W. D. Howells*, '*Tuscan Cities.*'

To build the Palace, part of an ancient church was demolished, called San Piero Scheraggio, in which the Carroccio of Fiesole, taken in 1010, was preserved, as well as a beautiful marble pulpit, also brought from Fiesole, which is now in the Church of S. Leonardo in Arcetri, outside Porta San Giorgio. The tower of the Palace of the Foraboschi family was utilised by Arnolfo as substructure for his own tower, which, with its fifteenth century top, is 330 feet high. Its bell bore the name of 'La Vacca,' and when it tolled men said 'La Vacca mugghia'—'The cow lows,' and forthwith from all quarters the city guilds flocked to the piazza, armed. The **Via de' Leoni,** on the east, or back, of the Palace, commemorates the lions which were kept by the city of Florence—as bears are still kept at Berne—partly in honour of William of Scotland, who interceded with Charlemagne for the liberties of the town, partly as a symbol of Hercules, and partly on account of the Marzocco, the emblem of the city. These were maintained in an enclosure called the **Serraglio** till 1550, when Cosimo I. (requiring more space for the Palace) removed them to S. Marco, and they finally died out in 1777.

Here took place the memorable life-appointment of Walter de Brienne, Duke of Athens, as Ruler of Florence by the rash Priori of 1342.

> 'Within little more than a month after his election the citizens found themselves living under a despotism which soon became a reign of terror. In that short period the Duke had become hateful to well-nigh every citizen. His judges were corrupt, and their sentences ferocious. . . . On the 26th of July the Duke's Burgundian bodyguard, who were on duty in the Piazza della Signoria, were assailed with showers of stones and other missiles from the tops of the houses, and were easily dispersed. Gianozzo Cavalcanti, mounted on a bench in front of the Palace, tried to raise a cheer in the Duke's favour and to frighten the armed citizens who were streaming into the piazza, by telling them that they were going to certain death. But all such efforts were fruitless, and by the evening the city was completely in the hands of the people, who proceeded to lay siege to the Palazzo Vecchio, where the Duke had taken refuge. Arrigo Fei, an intimate of the Duke, was taken in the guise of a monk and murdered, and his body was dragged naked through the streets. . . . In all there were about 400 persons in the building, and, with the exception of some biscuits and wine, they had no food. For three days the Balia were endeavouring to arrange terms between the Duke and the people; but the latter would consent to nothing unless Cerrettieri, Guglielmo d'Assisi, and his son (cruel agents of the Duke), were given up to them. The Duke at first peremptorily refused to accede to any such condition, but his starving soldiery compelled him to do so. No sooner were Guglielmo and his son thrust out of the doors of the Palazzo than they were literally hacked into small pieces by the enraged multitude, whose fury was not allayed until they had actually eaten their victims' flesh (Villari says some even cooked it!) Cerrettieri de' Visdomini, who happened to be the last to be ejected, managed, while the crowd were wreaking vengeance on his two companions, to effect his escape. The rage of the people was now so far appeased that they consented to allow the Duke to leave Florence, on his undertaking to renounce all claim to its lordship.'—*F. A. Hyett*, '*A History of Florence*,' 1903.

He left at dead of night, and his arms were torn down from the walls; and all his Acts were repealed.

In 1349 a **stone platform** was raised against the western façade of the Palazzo, and was called the **Ringhiera** (*aringare*, 'to harangue'). Hence the Signory always addressed the people, and here it was that the Prior and Judges sate and looked on, May 23, 1498, when—

'Savonarola's soul went out in fire.'[1]

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[1] E. Barrett Browning.

In 1532 from it Alessandro de' Medici was proclaimed Grand Duke of Tuscany, and the Signoria closed its days.

The **Ringhiera** was not removed till 1812. Its northern angle is marked by a copy of the famous **Marzocco** of *Donatello*, recently removed to the Bargello. It occupied the place of an older Marzocco erected in 1377. A still earlier Marzocco stood on this site, which the Pisan captives were forced ignominiously to kiss in 1364. The origin of the name Marzocco is unknown.

The lion in mediæval days seems to have been for Florence what the Wolf of the Capitol was to the Romans—a symbol of her domination; but it was more, for the animal was regarded with superstitious awe. In 1273 one was presented to the Commune, which they kept not too carefully in the Piazza S. Giovanni, whence it escaped, filling the city with terror; but it was probably tame, and was caught again near Or San Michele. Towards 1300 Boniface VIII. gave one to the Priori, which they kept chained in the courtyard of their then palace. One day an ass entering the court became so excited as to back, kicking at the lion, which in spite of help was kicked to death. Villari says it was reckoned to mean the coming downfall of the Church. The birth of lions there was always regarded as a good omen, and was celebrated with public rejoicings. As a matter of fact all republics seem to have looked on this animal as their symbol. Rome at the same period kept one on the Capitol, over whose cage was inscribed:—

> 'Iratus recole quod nobilis ira leonis
> In sibi prostratos se negat esse feram.'

And Venice kept a live lion, at the same period, in honour both of her dominion and of S. Mark. In Florence the possession led to ridiculous entertainments in honour of illustrious visitors, such as fights between lions and cows and mules, &c., the last of which took place in 1737.

On the left of the entrance to the Palazzo stood the David of Michelangelo, removed by the present Government.

On the right is the **Hercules and Cacus** of *Baccio Bandinelli*, executed in 1546 on a block of marble selected by Michelangelo at Carrara, but which he was unable to use, as he was summoned to Rome at that time for his fresco of the Last Judgment. Before reaching Florence, the marble fell into the Arno, and was extricated with difficulty, which caused the Florentine pasquinade, that it had attempted to drown itself rather than submit to the hands of Bandinelli. By the same artist are the two terminal statues called Baucis and

Philemon, which were intended to support an iron chain in front of the gate.

'Michelangelo had made a model for a Samson with four figures, which would have been the finest masterpiece in the world, but your Bandinelli got out of it only two figures, both ill-executed and bungled in the worst manner. . . . I believe that more than a thousand sonnets were put up in abuse of that detestable performance.'—*J. A. Symonds*, '*Life of Cellini.*'

The monogram of Christ over the entrance was placed here in 1528 by the Gonfalonier, Niccolò Capponi,[1] at the last moment of Republican life.

'In order to prove his attachment to liberty, he proposed in council that Jesus Christ should be elected King of Florence, a pledge that the Florentines would accept no ruler but the King of Heaven. The contemporary historian, Varchi, describes how the Gonfalonier, when presiding at this great council, February 9, 1527, repeated almost verbatim a sermon of Savonarola, and then, throwing himself on his knees, exclaimed in a loud voice, echoed by the whole council, "*Misericordia!*" and how he proposed that Christ the Redeemer should be chosen King of Florence. The old chronicler, Cambi, further relates that on the 10th of June in the following year, 1528, the clergy of the cathedral met in the Piazza della Signoria, where an altar had been erected in front of the palace; the word Jesus was then disclosed before the assembled citizens, who finally accepted Him as their King. The shields of France and Pope Leo were accordingly removed from their place, and the name of the Saviour, on a tablet, was inserted over the entrance to the palace.'—*Horner's* '*Walks in Florence.*'

'A room in the **tower**, discovered in 1814, is supposed to be the Alberghettino, in which the elder Cosimo was imprisoned in 1433, and in which Savonarola passed his last days—save when he was brought down to the Bargello to be tortured. Here the Friar wrote his meditations upon the "In te, Domine speravi" and the "Miserere," which became famous throughout Christendom.'—*E. Gardner*, '*The Story of Florence*,' p. 154.

From the uppermost or **third section** of the **Palazzo** rises a corbelled-out upper storey having round-headed windows and square battlements. Between the deep brackets are seen the coats of arms of the various Gonfalonieri.[2] Beneath this the huge walls are all of rock-like grey rustic work, giving the impression of stern impregnability. From those battlements are often said to have been hung the bodies of the Pazzi and their accomplices in the murder of Giuliano de' Medici in 1478, Archbishop Salviati among them; but this really took place at the windows of the Palace of the Bargello, or Capitano, now part (N.) of the Palazzo Vecchio looking on to Via Gondi. Considerably to the right of the central façade springs the **square tower** in the same style, until at two-thirds of its height it imitates the upper section of the Palazzo below it, and throws out on corbels a windowed gallery surmounted by a battlemented **parapet** (this time *a coda di Rondine*, or swallow-tailed). This supports four stout piers, forming with their four arches a bell turret, itself capped with a diminished parapet of the same character, and pointed off with the pole bearing the Florentine standard.

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[1] Before Florence elected Christ as its King, the seal of the Republic was a naked Hercules leaning on a club, with a lion's skin over his shoulders.

[2] **Arms of Florence.**

1. The earliest consisted of Gules, a lily, argent.
2. A.D. 1252, Argent, a lily, gules. (Guelfic).[3]
3. Azure, inscribed bendwise **Libertas**, in golden letters (c. 1298).
4. Azure, two keys or, in saltire, granted to the Guelfs by Clement IV. (1265) for helping Charles of Anjou against Manfred.
5. Azure, an eagle, displayed, or, above a dragon; and in dexter chief a fleur-de-lis, or.
6. Argent, a cross, gules (c. 1294).
7. Azure, semeé fleurs-de-lis, or, with label. Charles of Anjou.
8. Per pale, Barry of seven, or and gules; azure, semeé fleurs-de-lis.

[3] In '*Paradiso*,' c. xvi., Dante seems to hint at a 'dimidiation'—'nè per division fatto vermiglio.'

Inserted, probably at the same time, and with the same meaning, is the inscription on the **parapet** of the tower :—

'Jesus
Christus Rex Gloriæ venit in pace,
Deus Homo factus est
Et Verbum cara factum est.
Christus vincit, Christus regnat,
Christus imperat,
Christus ab omni malo nos defendat.
Barbara Virgo Dei, modo memento mei.'

This **tower**, which is worth ascending for the sake of the view, contains the prison of Savonarola.

'Parmi tant des monuments dont les formes architecturales sont l'expression toujours vraie, toujours vivante, des mœurs et des passions publiques, il n'en est point qui mieux que le Palazzo Vecchio ne reproduise, dans son âpre énergie, le caractère de la vieille cité Guelfe. Véritable type de l'architecture florentine qui prit et conserva un cachet si personnel, si distinct, entre les styles roman et ogival et l'architecture de la Renaissance, cet édifice répond complètement à l'idée qu'on se fait de ce que pouvait être le palais de la Seigneurie à Florence. Par sa masse quadrangulaire, son grand appareil à bossages, sa porte étroite, ses rares ouvertures, enfin, par ses créneaux et ses meurtrières que surmonte une tour carrée portant jadis le beffroi communal, ne représente-t-il pas dans sa beauté sombre et sévère la vie essentiellement militante de la république dont il fut comme le nouveau capitole?

'Malgré les changements intérieurs que Vasari lui fit subir en 1540, rien n'est plus conforme à sa destination et aux données de son histoire que ce beau palais florentin. Rien ne rappelle mieux, avec une lointaine réminiscence des traditions étrusques, l'application du style romain combiné avec l'imitation des grands édifices grecs ou romains, qui, à la fin du moyen âge, couvraient encore le sol de la Toscane. Ce qui fait d'autant mieux ressentir ce caractère historique et, pour ainsi dire, tout local du Palazzo Vecchio, ce sont les écussons des divers gouvernements républicains, oligarchique et monarchique, qui se sont succédé à Florence, et qu'on retrouve dans les arcatures des mâchicoulis servent à supporter l'entablement. Là se dessinent le lys blanc de la commune, le lys rouge des Gibelins, les clefs des Guelfes, les outils des cardeurs de laine, puis les six balles des Médicis, et même le monogramme du Christ que le peuple florentin, las d'avoir épuisé toutes les formes de gouvernement, voulut, en 1527, élire solennellement pour roi.'—*Dantier*, '*L'Italie.*'

The beautiful little solemn **court** of the Palazzo, made by Michelozzo in 1434, is surrounded by a colonnade, of which the pillars were richly decorated in honour of the marriage of Francesco de' Medici with Joan of Austria in 1565. In the centre is an exquisite fountain by *Verocchio*, adorned with an animated laughing boy playing with a dolphin, much recalling some of the Tanagra Amorini. It was originally ordered for his villa at Careggi by Lorenzo de' Medici.

'Nothing can be gayer or more lively than the expression or action of this child, and there is no modern bronze combining such beautiful treatment with such perfection of art. A half flying, half running motion is represented, its varied action still true to the centre of gravity.'—*Rumohr.*

Ascending the staircase on the left of the corridor (always open), we reach on the first floor a small frescoed gallery. On the left is the **Sala dei Duecento**, where the Councils of War assembled. Into this room, in 1378, burst Michel Lando, the wool-comber, bare-legged, bearing the standard of Justice, at the head of the Ciompi, or 'wooden-shoes, as they were called, in token of contempt,' and here his rash followers insisted on placing him at the head of the government, and proclaiming him Gonfalonier of Florence. The ceiling is by Benedetto da Maiano.

A passage leads hence to the vast **Sala dei Cinquecento**, built c. 1495, by the desire of Savonarola, to accommodate the popular Council after the expulsion of Piero de' Medici. The architect of this hall was *Simone di Tommaso del Pollajuolo*, nicknamed *Il Cronaca*. It is 170 feet long by 77 broad. Cartoons for frescoes for the walls were prepared by Michelangelo and Leonardo da Vinci, but were destroyed upon the return of the Medici in 1512. The existing frescoes are by *Vasari* and his pupils, and commemorate the exploits of Cosimo I. In one of them (the first on the left) he is seen leading the attack upon Siena, attended by his favourite dwarf, Tommaso Tafredi, in armour. Beneath the central arch is a statue of Leo X., and on either side Giovanni de' Medici delle Bande Nere, father of Cosimo I., and Duke Alessandro, by *Bandinelli*. In it Savonarola preached before the Signoria, August 20, 1496; and both Leonardo and Michelangelo worked on its walls, depicting battle-scenes now only known by imperfect sketches in scattered collections. The custodian will also show the Quartiere di Leone Decimo, a suite of chambers called in turn Camera di Cosimo il Vecchio, Camera di Lorenzo il Magnifico, Sala di Leone X., Camera di Giovanni delle Bande Nere, with his portrait, Salotto di Clemente VII., Scenes of the Siege of Florence, Camera di Cosimo I. Here Victor Emmanuel opened his first parliament. Another suite of chambers on this floor, called 'The Medici Rooms,' because adorned with frescoes, by *Vasari*, illustrating the history of that family, are approached by a different staircase.

The second flight of stairs leads (left) first to the **Sala del Orologio,** so called from the orrery which it once contained, to show the movements of the planets, the work, in 1500, of *Lorenzo di Volpaia*. It has a splendid ceiling. The left wall is covered by a grand but injured **fresco** painted by *D. Ghirlandajo* in 1482. It represents S. Zenobio throned in state, with mitre and pastoral staff. In the architectural compartments at the sides are Brutus, Scaevola, and Camillus, Decius Mus, Scipio, and Cicero.

Hence, by a beautiful marble **doorway,** the work of *Benedetto da Majano*, we enter the **Sala dell' Udienza,** surrounded by frescoes from Roman history by *Francesco de' Rossi Salviati*. Formerly a statue of Justitia stood over the entrance.

'The six Priors of the Arts, composing the Council of the Signory, who were first created in 1282, exercised their duties in the Sala dell' Udienza. Their term of office was two months, and none could be re-elected within two years. They were maintained at the public cost, eating at one table, and during their two months of office were rarely allowed to quit the walls of the Palazzo. All their acts were conducted with religious solemnity; the wine brought to their table was consecrated on the sacred altar of Or San Michele, and in the small chapel of S. Bernard, leading out of this chamber, the Priors invoked Divine aid before commencing business.'—*Horner's 'Walks in Florence.'*

A door, with columns of Breccia Corallina, and inscribed '*Sol Justitiae Christus Deus noster regnat in aeternum*,' leads into the *Chapel of S. Bernardo* or **Cappella dei Priori.** It is beautifully painted in imitation of mosaic by *Ridolfo Ghirlandajo*. The **ceiling** has a gold ground. In the centre is the Trinity; the other compartments are occupied by nobly solemn apostles and exquisitely beautiful cherubs: opposite the altar is the **Annunciation,** in which the Piazza dell' Annunziata is introduced. The ivory **crucifix** is the work of Gio. da Bologna. Here Savonarola received the sacrament before his execution.

'The three friars passed the whole night in prayer, and in the morning they again met, to receive the Sacrament. Leave had been given to Savonarola to administer it with his own hands; and, holding up the host, he pronounced over it the following prayer: "Lord, I know that Thou art that perfect Trinity, invisible, distinct, in Father, Son, and Holy Ghost; I know that Thou art the Eternal Word; that Thou didst descend into the bosom of Mary; that Thou didst ascend upon the cross to shed blood for our sins. I pray Thee that by that blood I may have remission of my sins, for which I implore Thy forgiveness; for every other offence and injury done to this city, and for every other sin of which I may unconsciously have been guilty." After this full and distinct declaration of faith, he himself took the communion, gave it to his disciples, and soon after it was announced to them that they must go down to the piazza.'—*Villari.*

Hence is the entrance to four rooms originally pertaining to the Republican **Priori**, but which were given by Cosimo I. to his wife Eleanora of Toledo, whose son Francesco was born here in 1541. The ceilings are painted with the lives of good women by *Jean Stradan* of Bruges. The wall paintings are by Vasari. In the last of these rooms a cruel and mysterious murder was committed in 1441.

'A Florentine named Baldassare Orlandini, while commissary for the army during a war with the Milanese, basely abandoned a pass in the Apennines, allowing Niccolò Piccinino, the hostile general to penetrate the valley of the Arno. His conduct was boldly denounced by Baldaccio de' Anghiari, a faithful soldier of the Republic, who led the Florentine infantry. Some years later, in 1441, when the chronicler Francesco Giovanni, who tells the story, was Prior, Orlandini, who had been chosen Gonfalonier, with apparent friendliness, sent for D'Anghiari to the palace. Suspecting treachery, he hesitated to obey, and sought advice from Cosimo Vecchio, who, fearing that the virtue and ability of D'Anghiari might be prejudicial to Medicean interest, cunningly replied, that obedience was the first duty in a citizen. Baldaccio accordingly repaired to the palace, where Orlandini received him with courtesy, and was leading him by the hand to his own chamber, when ruffians, hired by the Gonfalonier for the purpose, and placed in concealment, rushed on their intended victim, and, after despatching him with their daggers, threw his body into the cortile below. His head was cut off and his mangled remains exposed on the piazza, where he was proclaimed a traitor to the Republic. A part of his confiscated property was, however, restored on the prayers of his widow Annalena, who, after the death of her infant son, retired from the world, and converted her dwelling in the Via Romana into a convent which bore her name.'—*Horner.*

'It was in these rooms that the Duchess stormed at Benvenuto Cellini when he passed through to speak with the Duke—as he tells us in his autobiography. Benvenuto had an awkward knack of suddenly appearing here whenever the Duke and Duchess were particularly busy; but their children were hugely delighted at seeing him, and little Don Garcia especially used to pull him by the cloak "and have the most pleasant sport with me."—*E. Gardner*, 'The Story of Florence,' p. 154.

Opening from this chamber is a small *Chapel* intended for the use of the Grand Duchess, adorned with admirable frescoes illustrating the story of Moses, by *Bronzino*.

In the **Quartiere di Leone Decimo** (only shown—because used as offices by the Sindaco and Council—between 9 and 10 A.M.) we may visit the **Camera di Cosimo il Vecchio,** whose life is represented in its frescoes; the **Camera di Lorenzo il Magnifico**; the **Sala di Leone X.**, with interesting frescoes of his story, and busts by Alphonso Lombardi; the **Camera di Giovanni delle Bande Nere,** with his portrait and that of his wife Maria Salviati; the **Salotto di Clemente VII.**, and the **Camera di Cosimo I.**, where the historic frescoes are mostly by *Vasari*.

In the **tower** is the chamber called **Alberghettino,** where, in 1433, Cosimo de' Medici was imprisoned by Rinaldo degli Albizzi before his exile, and where Macchiavelli narrates that the future 'Father of his country' refused all nourishment except a piece of bread, through four days, from fear of poison. In it, also, Savonarola wrote his renowned 'Meditations.'

Beyond the second court, stairs lead to the **Sala del Matrimonio** (hung with tapestries depicting the story of Esther), where civil marriages are performed.

Let us leave the Piazza della Signoria by the Via dei Magazzini near the **Palazzo della Mercanzia.**

We cross the Via Condotta, where, turned into different shops, stands a portion of the famous **Palazzo dei Cerchi,**[1] at one time the temporary residence of the Priors, before they moved (1299) to the Palazzo Vecchio. For a hundred years it was the palace of the Bandini. Here, in the time of Bernardo Bandini, the Pazzi conspired for the assassination of Lorenzo and Giuliano de' Medici; and hence, from the tower-top, in 1530, Giovanni Bandini, by his signals, betrayed Florence to the Imperialists, who were besieging the city. Umiliana dei Cerchi, who lived as a recluse in one of the towers of her family, was canonised after her death.

The Via dei Magazzini soon reaching Via Dante, ends at (left) the humble, yellow-washed **Church of S. Martino,** with a fresco at the angle, founded 786 by the Irish S. Andrew, Archdeacon of Fiesole. It is interesting from association with the Society called the 'Buonuomini di San Martino,' formed by S. Antonino (1389–1459) for the private relief of persons of the upper class reduced to poverty by misfortune—'I Poveri Vergognosi,' as they were called. The church contains twelve lunettes with paintings relating to the works of mercy, sometimes attributed to Filippino Lippi. The old man with white hair in the central compartment is said to be a portrait of Piero Capponi. The tabernacle at the corner is by *Cosimo Ulivelli.*

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[1] Arms of Cerchi: Az. 3, belts in circles, or, filled with crosses, gules.

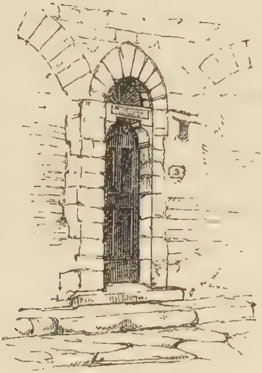
Opposite the church is the tall tower called *Bella Castagna*, once the residence of the Podestàs, or foreign governors of Florence, before they removed to the Bargello in 1261. It looks down upon a much modernised house in the Via S. Martino, called **La Casa di Dante**, where an inscription tells that Dante was born in 1265. His parents belonged to the Guild of Wool. In the neighbouring church he was married to Gemma, daughter of Manetti Donati, whose house was close to that of the Alighieri, in the present Piazza dei Donati. Wherever we turn there is delightful irregularity, rustic basements, polygonal pavement, green shutters, and the swifts are whirling and screaming about the projecting eaves overhead.

The birthplace of Dante, 211 years later, became a wineshop of the artist Mariotto Albertinelli, to which Michelangelo, Benvenuto Cellini, and other famous men of the day were wont to resort. The house (open Mondays, Wednesdays, and Fridays from 11 to 3), was of great interest as late as 1877, but has since been completely 'renovated,' to the minishment of its value, scarcely a stone of the house which Dante looked upon having been spared. Dante had seven children by Gemma, who was sister of that Corso Donati who, at the head of the Neri, overran Florence with fire and sword (Nov. 5, 1301). She never saw him again after his exile, but, when his house was on fire, she saved his manuscripts, and restored them to him in safety.

The **Via Margherita** (up which we get a significant glimpse of the Red Cupola of the Duomo with its white ribs), leads from the **Piazza S. Martino** into the **Via del Corso**, where, on the opposite side, is the **Church of S. Margherita dei Ricci.** It was erected to protect a fresco of the Annunciation by *Taddeo Gaddi* (formerly in the piazzetta of S. Maria degli Alberighi), because the youth Antonio Rinaldeschi, enraged at his gambling losses, threw dirt at the picture in his passion, and was punished (1508) by a sudden death, like Heine's young friend, from too tight a cravat lent him by a certain Government official. The fresco is called the Madonna dei Ricci, from the family for whom it was painted by Taddeo Gaddi. The porch is by G. Salvini. Near the church stands the old **Tower of the Donati.**

A little behind is the **Piazza S. Elisabetta**, where the church of **S. Michele delle Trombe** commemorated the trumpeters of the Republic, who preceded the Priori on great occasions, and had a residence close by. A tower on the south of the square is called **La Pagliazza**, it is said, from the straw beds of its inmates when it was used as a prison.

At the corner, where the Corso falls into the Via del Proconsolo, is the **Palazzo Salviati**,[1] occupying the site of the house of Folco Portinari, father of the Beatrice of Dante. In its court is shown the 'Nicchia di Dante,' where the poet is supposed to have watched for his love. On May-Day, 1274, the little poet, then not nine years old, was brought by his father, Alighiero Alighieri, to a *fête* given by Folco Portinari, and then, for the first time, he saw and loved the eight-year-old Beatrice, who, in her twentieth year, married Simone de' Bardi, and died (1290) four years after.



Casa di Dante, 1872.

'It was the custom in our city for both men and women, when the pleasant time of spring came round, to form social gatherings in their own quarters of the city for the purpose of merry-making. In this way Folco Portinari, a citizen of mark, had, amongst others, collected his neighbours at his house upon the 1st of May, for pastime and rejoicing; among these was the aforenamed Alighieri, and with him—it being common for little children to accompany their parents, especially at merry-makings—came one Dante, then scarce nine years old, who, with the other children of his own age that were in the house, engaged in the sports appropriate to their years. Among these others was a little daughter of the aforesaid Folco, called Bice, about eight years old, very winning, graceful, and attractive in her ways, in aspect beautiful, and with an earnestness and gravity in her speech beyond her years. This child turned her gaze from time to time upon Dante with so much tenderness as filled the boy brimful with delight, and he took her image so deeply into his mind, that no subsequent pleasure could ever afterwards extinguish or expel it. Not to dwell more upon these passages of childhood, suffice it to say, that this love –not only continuing, but increasing day by day, having no other or greater desire or consolation than to look upon her—became to him, in his more advanced age, the frequent and woeful cause of the most burning sighs, and of many bitter tears, as he has shown in a portion of his Vita Nuova.'—*Boccaccio, tr. by Theo. Martin.*

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[1] Arms: Gules 3, Bendlets double-crenelly, argent; crest, an eagle holding a ring in its beak.

'Nine times already, since my birth, had the heaven of light returned to well-nigh the same point in its orbit when to my eyes was first revealed the glorious lady of my soul, even she who was called Beatrice by many who wist not wherefore she was so called. She was then of such an age, that during her life the starry heavens had advanced towards the East the twelfth part of a degree, so that she appeared to me about the beginning of her, and I beheld her about the close of my ninth year. Her apparel was of a most noble colour, a subdued and becoming crimson, and she wore a cincture and ornaments befitting her childish years. At that moment (I speak it in all truth) the spirit of life which abides in the most secret chambers of the heart began to tremble with a violence that showed horribly in the minutest pulsations of my frame; and tremulously it spoke these words:—"*Ecce deus fortior me, qui veniens dominabitur mihi!*"—"Behold a god stronger than I, who cometh to lord it over me!" and straightway the animal spirit which abides in the upper chamber, whither all the spirits of the senses carry their perceptions, began to marvel greatly, and addressing itself especially to the spirits of vision, it spoke those words:—*Apparuit jam beatitudo vestra*"—"Now hath your bliss appeared," and straightway the natural spirit, which abides in that part whereto our nourishment is ministered, began to wail, and dolorously it spoke these words: –*Heu miser! quia frequenter impeditus ero deinceps!*"—"Ah, wretched me, for henceforth shall I be oftentimes obstructed!" From that time forth I say that Love held sovereign empire over my soul, which had so readily been betrothed unto him, and through the influence lent to him by my imagination he at once assumed such imperious sway and masterdom over me, that I could not choose but do his pleasure in all things. Oftentimes he enjoined me to strive, if so I might behold this youngest of the angels; wherefore did I during my boyish years frequently go in quest of her, and so praiseworthy was she, and so noble in her bearing, that of her might with truth be spoken that saying of the poet Homer—

"She of a god seemed born, and not of mortal man."

And albeit her image, which was evermore present with me, might be Love's mere imperiousness to keep me in his thrall, yet was its influence of such noble sort that at no time did it suffer me to be ruled by Love, save with the faithful sanction of reason in all those matters wherein it is of importance to listen to her counsel.'—*Dante, 'Vita Nuova II.', tr. by Theo. Martin.*

Folco Portinari died December 31, 1289. In his will (of January 15, 1287) he leaves a legacy of fifty pounds to his daughter Beatrice, wife of Simone de' Bardi. He was buried with a public funeral at the Hospital of S. Maria Nuova, which he had founded (*q.v.*).

Maria Salviati, a daughter of this palace, married Giovanni delle Bande Nere, and became the mother of Cosimo I., whose statue in the court was placed here in 1631.

The **Borgo degli Albizzi** (continuing the Via del Corso and crossing the Via del Proconsolo) derives its name from the famous old family which dwelt here. In one corner is the **Palazzo Nonfinito**, founded by Alessandro Strozzi, 1592, from the design, never completed, of *Bernardo Buontalenti*. The part which exists is exceedingly stately, and is occupied by the Central Telegraph office.

Opposite is the **Palazzo Quaratesi**, which belonged to the Pazzi. The design, with a rustic rez-de-chaussée, was originally made by *Brunelleschi* for Andrea Pazzi, but was carried out after his day by his son Jacopo. The courtyard is admirable. The escutcheon in the corner is by *Donatello :* bearing azure, two dolphins, addorsed, or ; between four crosses crosslet, fitchée, or. A beautiful *fanale*, or cresset, projects over the street. The 'Cantonata dei Pazzi' is still the scene of a ceremony observed from the time of the Crusades.

'Popular tradition narrates that in 1099 a Florentine of the name o Raniero led 2500 Tuscans to support Godfrey of Bouillon in his attempt to recover the Holy Land. Raniero planted the first Christian standard on the walls of Jerusalem ; and in requital Godfrey permitted him to carry back to Florence a light kindled at the sacred fire on the Saviour's tomb. Raniero started on horseback to return home, but finding that the wind, as he rode, would soon extinguish the light, he changed his position, and sitting with his face to the horse's tail, conveyed the sacred relic safely to Florence. As he passed along, all who met him called out that he was *pazzo*, or "mad," and thence arose the family name of the Pazzi. The light was placed in San Biagio ; and ever since, on Saturday in Passion Week, a coal which is kindled there is borne on the Carroccio to the Cantonata dei Pazzi before it is taken to the cathedral ; and, in both places, an artificial dove, symbolical of the Holy Spirit, by some mechanical contrivance is made to light a lamp before the sacred image at this corner, and on the high-altar of the cathedral.'—*Horner.*

Another Pazzi Palace was No. 29, and its cortile has fine octagonal columns.

On the opposite side of the street, at the corner of the Borgo degli Albizzi,[1] is (No. 24) the **Palazzo Montalvo**, restored in the reign of Cosimo I. by *Ammanati*. In the court is a bronze

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[1] Arms of Albizzi : Sable, 2 annulets concentric, or.

Mercury by *Giovanni da Bologna.* The ancient Palace of the Pazzi was demolished to build the National Bank.

On the other side of the street is the **Palazzo dei Galli,** which has a suite of rooms painted by *Giovanni di San Giovanni.* A little farther is the **Casa Londi,** which bears an inscription, saying that Galuzzi, the historian of the Medici, died there.

Immediately beyond is (No. 15) the interesting old frescoed **Palazzo Alessandri,** founded by Alessandro Albizzi,[1] who, quarrelling with his brother, dropped the family name. Twenty-three priors and nine gonfaloniers sprang from the Alessandri branch, but amid their honours they never despised the trade from which they derived their wealth and power, and the iron cramps may still be seen upon which the cloth they continued to manufacture was spread out to dry in the sun on the roof of their palace. Some rooms, with old windows under pointed arches, are hung with cloth of gold and velvet from the palios won by the Alessandri at the horse-races in the Corso : some of the gold hangings are most magnificent. Canova resided here while in Florence. The palace contains a few good pictures by *Botticelli* (copy), *Pesellino*, *Fil. Lippi*, and *Jacopo da Empoli*, and some small sculptures by *Donatello* and *Mino da Fiesole.* The original inhabitants of all these palaces may be studied in their quaint costumes in the frescoes of the Carmine.

Lower down the street is an arch crossing one side of a piazzetta, being all that remains of the **Church of S. Pietro Maggiore,** where (Aug. 1525) Giovanni della Robbia was buried by the side of his uncle Luca (ob. Feb. 20, 1482), and where the Puccini family had their burial-place before the XVI. c. The **Casa Casuccini** stands on the site of one of the towers where Corso Donati defended himself against the people in the fourteenth century. The **Palazzo Valori** (No. 18), called Palazzo dei Visacci from the busts of ugly people which adorn it, marks the site of the palace of Rinaldo degli Albizzi, who died in exile at Ancona in 1452 for his opposition to the Medici. The existing palace was built by Ammanati for Baccio Valori, whose bust is over the entrance. He himself was hanged at the Bargello *c.* 1535.

Before leaving the Via degli Albizzi we must remember that this was the scene of the miracle of S. Zanobio.

'A French lady of noble lineage, who was performing a pilgrimage to Rome, stopped at Florence on the way, in order to see the good Bishop

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[1] Arms of Alessandro : Az. a lamb, with 2 heads, addorsed, passant, argent, in allusion to the Guild of Wool.

Zenobio, of whom she had heard so much, and, having received his blessing, she proceeded on to Rome, leaving in his care her little son. The day before her return to Florence the child died. She was overwhelmed with grief, and took the child and laid him down in the Borgo degli Albizzi at the feet of S. Zenobio, who, by the efficacy of his prayers, restored the child to life and gave him back to the arms of his mother.'—*Jameson's ' Sacred Art.'*

Returning to the Via del Proconsolo and turning to the left, we reach, on the right,

La Badia (di San Stefano) presents a façade which, though unfinished, never would or could have been beautiful. It is now full of shops. The Church is entered by a rich door to the right through a passage. It was founded by Willa, wife of the Marquis of Tuscany, in 993, for the Black Benedictines. She presented the Abbot with a knife, to show that he might curtail or dispose of the property at his pleasure ; the staff of pastoral authority ; a branch of a tree as lord of the soil ; a glove, the sign of investiture ; and finally caused herself to be expelled to prove that she resigned all her former rights. The abbey was greatly enriched by her son Ugo, who was governor of Tuscany for Otto III. Losing his way in a forest near Buonsollazzo, he had a hideous vision of human souls tormented by devils, and selling his property, he endowed therewith seven religious houses, in expiation of the seven deadly sins. Ugo is annually commemorated on S. Thomas's Day, when, till lately, some noble young Florentine has always declaimed his praises during the celebration of Mass. Dante alludes to this custom :—

' Ciascun che della bella insegna porta
  Del gran barone, il cui nome e 'l cui pregio
  La festa di Tommaso riconforta.'—*Par.* xvi. 127.

The existing abbey was built by *Arnolfo di Lapo* in 1250, but much altered by *Segaloni* in 1625. The present graceful bell-tower was built in 1320, the original campanile having been pulled down as a punishment to the Abbot, because he refused to pay his taxes, and rang the bells to summon the Florentine nobles to support him. Later in the same century Boccaccio here gave his famous lectures on Dante (1373). The door, of 1495, was erected by *Benedetto da Rovezzano*, at the expense of the Pandolfini, whose family burial-place is here.

The **Church**, in the form of a Greek cross, once contained many frescoes by Giotto and Masaccio, which have been destroyed, but it is still interesting for its tombs. On the right of the entrance, under a delicately sculptured arch, with a deeply coffered vault, is the sarcophagus of Gianozzo Pandolfini, 1456, the statesman who secured the treaty of peace between Florence and Alfonso of Naples. Close by is an altar with beautiful reliefs by *Benedetto da Majano* (1442–97). In the north transept is an exquisite tomb by *Mino da Fiesole* to Bernardo Giugni, a famous Guelfic Gonfalonier, who died in 1466.

> 'The figure of Justice on this tomb is meagre in outline, though refined in conception and workmanship. The best testimony to the virtues of the occupant of this tomb, who served Florence as ambassador on several important occasions, and was made Cavaliere and Gonfaloniere, is contained in these words of his biographer:[1] "Beato alla città di Firenze, se avesse avuto simili cittadini."'—*Perkins's* '*Tuscan Sculptors.*'

In the east wall is the tomb of the quasi-founder, erected by the monks in 1481 to Ugo, Marquess of Tuscany, who died in 1006.

> 'The architectural features of Count Ugo's monument are, like those of the finest Tuscan tombs, an arched recess, within which is placed the recumbent statue upon a sarcophagus; a charming Madonna and Child in relief in the lunette, below which is a figure of Charity, somewhat too long in its proportions; flying angels with a memorial tablet, two genii bearing shields, and an architrave sculptured with festoons and shells in low relief, compose its sculptured features.'—*Perkins.*

Above this tomb (which is sometimes attributed to Mino da Fiesole, and sometimes to Rossellino) is an Assumption by *G. Vasari*. On the left of this transept is the Chapel of the Bianchi, containing the Apparition of the Virgin to S. Bernard as he writes in a rocky landscape near his convent, the best easel picture of **Filippino Lippi**. It was painted in 1480 by order of Francesco del Pugliese for the church at La Camfora outside the walls, and was removed hither for safety during the siege of Florence in 1529. The donor is represented on the right, white Cistercians are seen in the background, and two in black and white, to mark the change to white only which took place in their habit after this episode.

> 'Filippino fut peintre naturaliste; mais il le fut sans scandal et en choisissant heureusement ses modèles, comme on peut le voir dans le ravissant tableau de la Badia, qu'il peignit à l'âge de vingt ans (1480) et dont toutes les figures sont des portraits de famille. Le Saint Bernard en est le principal personage, et la Vierge qui lui apparraît, et les anges dont elle est accompagnée, sont tout simplement une mère entourée de ses enfants; mais quelle mère et quels enfants!'—*Rio*, '*L'Art Chrétien.*'

There is a double cloister, with a well, and many ruined frescoes in the upper storey, telling the history of S. Benedict and Subiaco, by *Niccolò d' Alunno.* Near the entrance is the tomb of the ill-fated Francesco Valori, the friend of Savonarola, who perished in the riot when S. Marco was besieged.

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[1] Bisticci, *Arch. St. It.*, iv.

> 'Finding that scarcely a feeble resistance was made within S. Marco, whilst the enemy without were hourly increasing in number and force, Francesco Valori was desirous of getting to his own house, in order to collect his adherents, and make a more energetic defence from without. But his dwelling-place was suddenly surrounded by a great number of persons, and a mace-bearer arrived from the Signory requiring him to appear immediately before them. He showed every desire to obey, feeling sure that he should be able, by his presence and authority, to make them ashamed of their conduct; he therefore set out immediately with the mace-bearer for the Palazzo. He passed through the crowd with a lofty air and serene countenance, like a man confident in his innocence, and who had never flinched before any danger. But they had scarcely reached the Church of S. Proculo when they were met by some members of the Ridolfi and Tornabuoni families, relations of those of whose condemnation to death in the preceding August he had been the cause, and they at once attacked and killed him. In this way a public injury met reparation by private revenge; and thus a valiant and honest citizen, who had always been the most powerful friend of Savonarola, perished miserably. His wife, hearing the noise, ran to the window in terror, and in the midst of the confusion and frightful cries of her husband and his murderers, a shot from a cross-bow amongst the crowd sent her to be united to him in a better world. The maddened populace immediately entered, sacked, and set fire to the house; and while they were carrying off the furniture of a bed, a baby that was asleep in it, a grandson of Valori, was suffocated. The Signory neither then nor afterwards made any inquiry into these murders and outrages.'—*Villari.*

The beautiful Campanile is best seen from the tiny Piazza dei Guochi behind the houses on the west.

In the garden is a statue of Ugo, whom Dante styles 'the great Baron.'

Opposite the Badia rises in three storeys crowned with square battlements the massive **Bargello**, built as the Palace of the Podestà,[1] the chief criminal magistrate of Florence. According to a law enacted when the office was created in 1199, the Podestà must always be a foreigner, a noble, a Catholic, and a Guelf. But in 1250 a Ghibelline named Ranieri da Montemurlo was elected, which caused an insurrection of the people, who chose a new governor, and fortified the old tower of the Boscoli Palace with the adjoining buildings as his residence. The latter was succeeded by Guido Novello, Viceroy to Manfred, 1260–66, during whose time much of the present building was erected, perhaps, as Vasari says, by Lapo. The chief power continued in the hands of the Podestà till 1462, when it was restrained by a tribunal called (from the round stones—*ruote*—which paved the hall in which they held their meetings) Giudici alla Ruota. The office of Podestà was finally abolished by Cosimo I., when the palace-castle was assigned to the Bargello or head of the police.

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[1] Open daily from 10 to 4. Entrance, week-days, 1 fr., Sundays free.

The greater part of the palace is due to *Arnolfo di Lapo.* Upon the outside of the older tower, facing the Via del Palagio, were painted mock frescoes of the Duke of Athens and his associates, hanging, but they are no longer visible. The bell within, called the **Montanara**, obtained the name of *La Campana del Armi*, because it was the signal for citizens to lay aside their weapons and retire home.

Bargello

The street below the Bargello witnessed, August 1, 1343, one of the most violent scenes of Florentine history. The Duke of Athens had taken refuge in the fortress, and the members of the noble Florentine families, Medici, Rucellai, and others, who had suffered from his tyranny, were besieging him. They demanded, as the price of his life, that the Conservatore

Guglielmo d'Assisi and his son, a boy of eighteen, who had been the instruments of his cruelty, should be given up to them. Forced by hunger, the Duke caused them to be pushed out of the half-closed door to the populace, who tore them limb from limb, hacking the boy to pieces first before his father's eyes, and then parading the bloody fragments on their lances through the streets.

Cortile of the Bargello.

> 'Many and many a last sigh has been heard unheeded here; many a gentle, as well as many a brutal, face has gazed its last look on Heaven into that pale square of Florentine sky, wondered a moment, and—died.'

The Bargello, restored in 1865, now used as the **Museo Nazionale**, is entered from the Via del Proconsolo, through two halls full of arms. The colonnaded **court** is intensely picturesque and most rich and effective in colour; its staircase was built by *Agnolo Gaddi*. Near the **Well** in the centre many noble Florentines have been beheaded, including (1530) Niccolò de' Lapi, the hero of Massimo d' Azeglio's novel. The scaffold, with all its tragic appurtenances, was burned in 1782 by the order of Duke Pietro Leopoldo. The arms of the Duke of Athens hang near the entrance, followed by those of the two hundred and four Podestàs who ruled afterwards in Florence.

Under the arcades are :—

Vincenzo Danti (1530–76). Statue of Cosimo I.
Niccolò di Piero Lombardini. SS. Luke (opposite the stairs).
Piero di Giovanni Tedesco. John the Evangelist, from Or S. Michele.
Michelangelo. An unfinished group of Victory—the figure most awkwardly turned—intended for the monument of Julius II. at Rome. Near this is a good Renaissance doorway.
Two old Florentine Lions from the gate of the Bargello—wearing the crowns (once gilded) which used to be placed upon their heads on festas.

Pedestal with the arms of the Medici by *Niccolò Tribolo*, supporting a graceful statue of Architecture by *Giovanni del Bologna.*
Domenico Poggini (1579). Clio.
Vincenzo Danti. L'Onore.
Michelangelo. The dying **Adonis**—its general effect is confused, and it is further injured by the soapy look of the marble.
Baccio Bandinelli. Adam and Eve.
Giovanni da Bologna. Virtue conquering Vice.
Michelangelo. La Vittoria—the face is said to be that of Lucrezia Mazzanti.

Two rooms open from the left of the court.

1st Room :

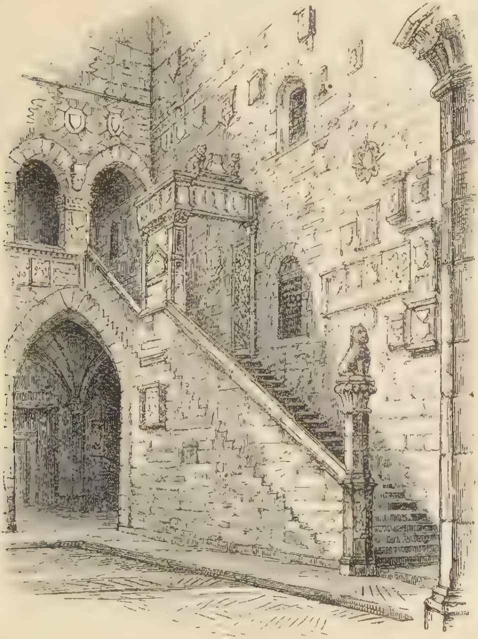
Contains fragments of sculpture and tombs from Florentine churches. Also—
90. *Giovanni del Opera.* Bacchus.

2nd Room : *Sala del Camino* (from the beautiful Chimney.)

113. *Baccio Bandinelli.* Bust of Cosimo I.
112. *Benedetto da Rovezzano.* Beautiful chimney-piece of Casa Borgherini.
111. *Michelangelo.* Marcus Brutus (unfinished).
Michelangelo. Madonna and Child.
Bartolommeo Ammanati. Leda and the Swan.
*107, 104, 101, 95, 93. **Benedetto da Rovezzano** (*c.* 1507). (Parts of a shrine; the masterpiece of the sculptor.) The Translation of S. Giovanni Gualberto. This and the companion reliefs were brought from the tomb of S. Giovanni Gualberto in the monastery of S. Salvi, where soldiers were quartered in 1530, by whom they were terribly mutilated. The figures, however, glow with expression and power. The face of the dead saint has fortunately escaped.

'After being left for fifteen years in the sculptor's studio outside the Porta Santa Croce, on account of the violent dissensions of the monks who had ordered it, the monument was broken to pieces by the Papal and Imperial soldiers during the siege of 1530. Of the many life-sized statues belonging to it, which stood in niches divided by pilasters, none escaped; and of its bas-reliefs but five :—

1. San Pietro Igneo passing unscathed through the flames by the help of S. Giovanni Gualberto.
2. The monk Fiorenzo liberated from a demon.



Courtyard and Staircase of the Bargello.

3. The death and funeral of the saint.
4. The removal of his body from Passignano.
5. The monks of S. Salvi attacked by heretics.

Though many of these figures are sadly mutilated, enough remains to attest their original excellence. The most beautiful relief is perhaps that of the funeral procession, in which the saint lies on a bier, which is borne aloft on the shoulders of monks. An angel with open wings walks beside the corpse, and a boy possessed with a devil, who has been brought to meet it in hope of cure, struggles in the arms of his keepers. His distressed countenance and writhing form contrast most strikingly with the calm repose of the dead saint and the bright beauty of the attendant angel. Another excellent composition is that in which San Giovanni is represented beside the couch of the monk Fiorenza, who covers his face with his hands to shut out the sight of the demon, from whom he has been delivered by the saint's prayers. The other three bas-reliefs are mere fragments; hardly a head remains upon any one of the figures.'—*Perkins*, '*Tuscan Sculptors*.'

Above are other fragments of the shrine.
Andrea Ferrucci. Virgin and Child.

The beautiful **upper Loggia**, or '*Il Verone*,' is attributed to *Orcagna:* it was once used for the Council of the Magistrates. The Loggia contains bells, one of them from a church near Pisa, by Bartolommeo, a founder under Frederick II. (1248). One is dated 1184.

On the right of the upper Loggia we enter the **1st Hall**, now called the **Sala di Donatello**,[1] magnificent in itself, and occupied by the works of Donatello, or copies of them. During the sixteenth century it was divided up into cells for prisoners. (If the visitor should have to enter by the side staircase on the left of the court, he should turn at once to the right on entering the halls and begin with the farthest.)

Sala di Donatello (being a museum of his works).

At one end of the Hall is

Il* **Marzocco *Fiorentino*, the famous lion, which till recently stood near the Palazzo Vecchio, marking the northern angle of the famous Ringhiera. It is a seated lion, with one paw resting upon a shield, which bears the *giglio* of Florence. In ancient times it bore an enamel crown set in gold, with the motto, by Francesco Sacchetti:—

'Corona porto, per la patria degna,
Acciocchè libertà ciascun mantegna.'

At the other end of the Hall is the famous ***Statue of S. George**, removed from its niche at Or S. Michele.

'Saint George est le type chevaleresque par excellence, à la fois libérateur et missionaire, administrant le baptême après la délivrance, et ne soupirant après d'autres gloires ni après d'autres couronnes que celle du martyre. Saint George semble mediter ou comprimer un elan, et sa main délicate et ferme, si admirablement dessinée sur son bouclier, complète l'idée que ses formes sveltes et élancées donnent de son organisation exquise. Donatello, qui avait vu un si grand nombre des statues antiques, a eu le mérite de ne se laisser inspirer ni dominer par aucune réminiscence dans la production de cette œuvre incomparable.'—*Rio*, '*L'Art Chrétien.*'

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[1] Donato di Niccolò de Betto Bardi, called Donatello from his small stature. He was born 1386, died 1466, at his house in the Via del Cocomero, and is buried near the Medici in S. Lorenzo.

On the right (57) is the marble ***David** *with his foot on the head of Goliath.*

'With the exception of Michelangelo, no Tuscan sculptor had so marked an influence as Donatello upon the art of his time. He may, indeed, be called the first and greatest of Christian sculptors, as, despite his great love and close study of classical art, all his works are Christian in subject and in feeling, unless positive imitations of the antique. It is not easy, therefore, to understand why many writers have called Ghiberti a Christian, and Donatello a Pagan, in art. Both loved the antique equally well, and each owed to the study of it his greatest excellence, but certainly no work of Ghiberti can be pointed out so Christian in spirit as the S. George, the S. John, the Magdalen, and many of Donatello's bas-reliefs. As a man, as well as an artist, he approached far more closely to the ideal of the Christian character, being confessedly humble, charitable, and kind to all around him; a firm friend, and an honest, upright, simple-hearted man. whose fair fame is not marred by a single blot.'—*Perkins's* '*Tuscan Sculptors.*'

'Ce chef-d'œuvre réalise bien l'idée qu'on se fait, d'après le récit biblique, du jeune berger transformé en triomphateur.'—*Rio.*

On the left is the marble **Statue of* **S. John Baptist.**

'The hair is wonderfully treated, growing in the most natural way from the head, and falling about it in ringlets perfectly graceful in line, and almost silken in quality. The ancients were, indeed, unrivalled in their treatment of hair in the abstract, but no sculptor, ancient or modern, ever surpassed Donatello in giving it all its qualities of growth and waywardness.'—*Perkins's* '*Tuscan Sculptors.*'

We must also notice as originals :—

Bronze figure trampling on a snake : called 'Amore.'
Coloured terra-cotta bust of Niccolò da Uzzano.

'Maso degli Albizzi, the ruling spirit of the commonwealth, died in 1417. He was succeeded in the government by his old friend, Niccolò da Uzzano, a man of great eloquence and wisdom, whose single word swayed the councils of the people as he listed.'—*J. A. Symonds.*

63. Exquisite relief of S. Giovannino.
Bronze statue of David.

'The youthful, undraped head, his face overshadowed by a shepherd's hat wreathed with ivy, stands with one foot upon the head of his giant enemy, grasping a huge sword in his right hand, and resting his left against his hip. The care bestowed upon the whole work is visible even in the helmet of Goliath, which is adorned with a beautiful stiacciato relief of children dragging a triumphal car.'—*Perkins's* '*Tuscan Sculptors.*'

Crucifixion—a relief.

The collection of casts from the works of Donatello is important here for comparison. He aimed at effect rather than accuracy, and the broad masses of his work are often left rough, as Michelangelo left them afterwards.

Hence, passing through an ante-chamber, we reach the **Audience Chamber of the Podestà** (the **3rd Room**), occupied by Walter de Brienne, Duke of Athens, during his reign, and decorated with his arms (for the restoration of which Florence apologises in an amusing inscription). The chimney-piece, fire-irons, &c., are of his time. Here is the *Collezione Carrano*, bequeathed by M. Carran, long a French resident at Florence. The small bronzes of the Renaissance are extremely fine. Amongst the pictures is a good Cross-bearing by *Buonsignore.* This hall, in the sixteenth century, was converted into prison-cells, and at the end nearest the chapel, Tiberio Squilletto (known as Fra Paolo, a notorious 'bravo,' from having once been a friar of the Order of S. Francis), after having fulfilled the sanguinary behests of the Grand Duke Ferdinand II., was loaded with chains, and fastened to the wall for thirty-three years, until he died, aged 81, in 1678.

Beyond the Audience Chamber is the ancient **Chapel** of the Magdalen (the **4th Room**), covered with frescoes wrongly ascribed to **Giotto,** of 1350, but terribly 'restored.' On the entrance wall is represented **Hell.** Between the windows is S. Venantius; beyond that the Daughter of Herodias dancing. The R. wall is occupied by the story of S. Mary Magdalen in eight compartments. The L. wall has once had frescoes of the Miracle of the Merchant of Marseilles.

On the **east wall** was 'Paradiso,' in which, to the R. of the window, Dante is introduced, with his master Brunetto Latini. The figure of Dante has been greatly altered by restoration, but is still of importance and interest.

'The enthusiasm of the Florentines, when this portrait was discovered, resembled that of their ancestors when Borgo Allegri received its name from their rejoicings in sympathy with Cimabue. "L'abbiamo il nostro poeta!" was the universal cry, and for days afterwards the Bargello was thronged with a continuous succession of pilgrim visitors. The portrait, though stiff, is amply satisfactory to the admirers of Dante. He stands there full of dignity, in the beauty of his manhood, a pomegranate in his hand, and wearing the graceful falling cap of the day—the upper part of his face smooth, lofty, and ideal, revealing the Paradiso, as the stern, compressed, under-jawed mouth does the Inferno. There can be little doubt, from the prominent position assigned him in the composition, as well as from his personal appearance, that this fresco was painted in, or immediately after, the year 1300, when he was one of the Priors of the Republic, and in the thirty-fifth year of his age—the very epoch, the "mezzo cammin della vita," at which he dates his vision. In February 1302 he was exiled.'—*Lindsay's 'Christian Art.'*

This fresco was discovered owing to the initiative of Mr. Kirkup, an English artist and antiquary. It is possibly the work of Taddeo Gaddi.

The following rooms were the *Apartments of the Podestà.* The next room (**5th Room**, sometimes used for entrance), which has a fresco of the Madonna between two saints, contains a collection of objects in crystal, metal, ivories, and the repulsive representations in wax by Zumbi, of the horrors of the plague.

The **6th Room** has, amongst other works of art, chiefly bronzes :—

22. ***Andrea Verocchio.** Bronze statue of David with his foot on the head of Goliath.

'Though deficient in sentiment, it is full of life and animation. The face is very like those of Lionardo in type, the head is covered with clustering curls, and a light corselet protects the body. The left hand, which is very carefully studied, rests upon the hip, while the right grasps a sword, with which the young hero is about to cut off the head of his fallen enemy. Meagre in outline and poor in its forms, it is nevertheless a work of much merit.'—*Perkins's 'Tuscan Sculptors.'*

'Verocchio's David, a lad of some seventeen years, has the lean, veined arms of a stone-hewer or gold-beater. As a faithful portrait of the first Florentine prentice who came to hand, this statue might have merit but for the awkward cuirass and kilt that partly drape the figure.'—*Symonds.*

21. *Lorenzo Ghiberti.* A bronze sarcophagus, used as a reliquary of SS. Protus and Hyacinthus, with angels bearing a wreath.

16. *Lorenzo di Pietro di Lando*, commonly called *Il Vecchietto*, a scholar of Giacomo della Quercia (1412–80). Monument of Mariano Socino, unjustifiably brought away from S. Domenico at Siena.

'The head, which is not unlike that of Dante, appears to have been cast from life, as well as the hands and feet; the drapery is hard and unpliable.'—*Perkins's 'Tuscan Sculptors.'*

12, 13. **Brunelleschi and Ghiberti.** The **bronze reliefs** which they executed of the Sacrifice of Isaac, while competing for the gates of the Baptistery.

'As we look at the model of Ghiberti side by side with that of Brunelleschi, we cannot understand how the judges could have hesitated between them, for while Ghiberti's is distinguished by clearness of narration, grace of line, and repose, Brunelleschi's is melodramatically conceived and awkwardly composed. In Ghiberti's Abraham we see a father who, while preparing to obey the Divine command, still hopes for a respite, and in his Isaac a submissive victim; the angel who points out the ram caught in a thicket, which Abraham could not otherwise and does not yet see, sets us at rest about the conclusion; while the servants, with the ass which brought the faggots for the sacrifice, are so skilfully placed as to enter into the composition without attracting our attention from the principal group.

'Brunelleschi's Abraham is, on the contrary, a savage zealot, whose knife is already half-buried in the throat of his writhing victim, and who, in his hot haste, does not heed the ram which is placed directly before him, nor the angel, who seizes his wrist to avert his blow; while the ass and the two servants, each carrying on a separate action, fill up the foreground so obtrusively as to call off the eye from what should be the main point of interest.'—*Perkins's 'Tuscan Sculptors.'*

Antonio Pollajuolo (1429-98) (over the monument of Socino). A bronze relief of the Crucifixion, part-gilt.

The **7th Room** contains :—

***Giovanni da Bologna. Statue of Mercury,** executed (1598) for a fountain at the Villa Medici at Rome, and two bronze models executed in preparation for it; also (*left wall*) the sculptor's model for the Rape of the Sabines.

'Who does not know the Mercury of Gian Bologna, that airy youth with winged feet and cap, who, with the caduceus in his hand, and borne aloft upon a head of Aeolus, seems bound upon some Jove-commissioned errand? Who has not admired its lightness and truth of momentary action, which none but an artist skilful in modelling and well versed in anatomy could have attained, since, Mercury-like, it has winged its way to the museums and houses of every quarter of the globe?'—*Perkins's 'Tuscan Sculptors.'*

Benvenuto Cellini. Designs for the statue of Perseus, and relief from its pedestal.
Benvenuto Cellini. Bust of Cosimo I. de' Medici.
Vincenzo Danti. The Adoration of the Brazen Serpent—a relief. His statue of Julius III. at Perugia is celebrated.
Giovanni da Bologna (end wall). Galatea and Apollo.

Ascending to the 2nd floor, we find the **8th Room**, containing interesting frescoes.

End Wall:

Attributed to Giottino. Madonna and Saints, from the Palazzo Vecchio. The beautiful fragments at the sides are from S. Maria Novella.

R. Wall:

Ghirlandajo. A Pietà.
Salviati. A beautiful figure of Justice deciding in favour of Age against Youth.
Serafino di Ancona. Madonna.

L. Wall:

Endless enamelled ware of the Robbia School.

The noble collection of Majolica and Urbino ware was brought to Florence on the marriage of Vittoria della Rovere with the Grand Duke Ferdinand II. The beautiful stained glass in the next room is from the Palazzo Vecchio.

The stairs from Room V. lead up to the **9th and 10th Rooms**, which contain much curious old furniture and beautiful works of Della Robbia—many of the latter being very grand specimens, although the over-enrichment of the later artists of the family in style does not contrast favourably with the simple blue and white of Luca, the elder. Returning hence to the room with the frescoes, we enter the **11th Room.** This and the adjoining room are filled with the most touching and instructive masterpieces of late mediæval sculpture.

'One feels that there is something in common between us and the Middle Ages. Their names still exist in their descendants, who often inhabit the very palaces they dwelt in, and their very portraits by the great masters still hang in their halls; whereas we know nothing of the Greeks and Romans but their public deeds, their private life is blank to us.'—*Mrs. Somerville.*

Entrance Wall:

Pollajuolo. Two busts in terra-cotta.
164. *Ignoto.* Bust of Charles VIII. of France.
Giovanni da Bologna. Bozzetto for the statue of the Apennines at Pratolino.
Michelangelo. Bozzetti for the statues at S. Lorenzo.

L. Wall:

160. *Il Rossellino.* Bust of Matteo Palmieri (1468), the author.
153. *Benedetto da Majano.* Bust of Pietro Mellini (1474).
Benvenuto Cellini. Bust of Cosimo I.

'The bronze bust by Benvenuto Cellini shows what a potent and valiant man he was; but the world remembers him chiefly by a horrid crime—the murder of his son in the presence of the boy's mother.'—*W. D. Howells.*

Il Rossellino. Bust of Francesco Sassetti.

R. Wall:

146. ***Andrea Verocchio.*** The death of Selvaggia di Marco degli Alessandri, wife of Francesco Tornabuoni, a Florentine merchant. She died in childbirth at Rome, where Verocchio was employed, 1473-1476, to sculpture her monument.

'For some unknown reason it was removed from the Church of S. Maria sopra Minerva (at Rome) and destroyed, with the exception of one bas-relief, representing the death of Selvaggia, who died in child-bed. Around the couch upon which the dying woman sits, supported by her attendants, stand her relatives and friends, one of whom tears her hair in an agony of grief; while another, in striking contrast, crouches in silent despair upon the ground, her head enveloped in the folds of a thick mantle.'—*Perkins's 'Tuscan Sculptors.'*

Verocchio. Relief of Madonna and Child.
Relief of Francesco Sforza.
Relief of Federigo di Montefeltro, Duke of Urbino.
Bust of Niccolò Macchiavelii (1495)—marvellous in character and expression.

12th Room :

Centre:

Benedetto da Majano. Statue of S. John Baptist.
Sansovino. Statue of the young Bacchus.
Michelangelo. David?—formerly in the Boboli Gardens.

Entrance Wall:

Mino da Fiesole. Madonna and Child; gilded background.
234. *Desiderio da Settignano.* Bust of Piero de' Medici—'Il Gottoso,' at thirty-seven (1483).

Left Wall:

Verocchio. Madonna and Child.
Matteo Civitali. Faith (1484).

'This figure embodies the best qualities of the artist, viz., earnestness and religious feeling. When we see how trustfully Faith gazes towards heaven, we feel, as when looking at his angels at Lucca and his Zacharias at Genoa, that the artist who sculptured them must have been a devout Christian, who himself knew how to pray. We would insist upon this quality in his works, because it is peculiar to them among those of his century. Many other cinquecento sculptors treated Christian subjects almost exclusively, and often with great expression, but no one did so with so little conventionality and such depth of feeling as Civitale.'—*Perkins's 'Tuscan Sculptors.'*

Matteo Civitali. Christ, a magnificent relief.
**Jacopo della Quercia.* A lovely relief of boys with a garland, sold after the fall of the Guinigi, Lords of Lucca, from the exquisite tomb of Ilaria Guinigi in the cathedral at Lucca (1150).
Il Rossellino. Virgin and Child—'like a Lorenzo di Credi in marble.'
Mino da Fiesole. Bust of a child.
Mino da Fiesole. Virgin and Child.
Il Rossellino. Statuette of S. John Baptist.
Desiderio da Settignano. Bust of a young lady.
Bust of Battista Sforza, wife of Federigo da Montefeltro, taken after death.

End Wall:

Luca della Robbia. Crucifixion of S. Peter.
Ignoto. Bust of Giovanni de' Medici.
Ignoto. Charming bust of a child.
Francesco Sangallo. Bust of Giovanni de' Medici delle Bande Neri (resembling Napoleon I.).

Luca della Robbia. Deliverance of S. Peter from prison.

Window Wall:

Coronation of Charlemagne, thirteenth century.
Note the handsome cypress ceiling.

The **13th Room** has a collection of seals and some Gobelins tapestry.

On the right of the court, beneath the staircase, is the entrance of a Great Hall, now the *Armoury*, which was used as a torture-chamber. A round stone in the floor marks a trap-door, beneath which quantities of human bones were found. The door on the left of the room, by which condemned prisoners were brought in, is called **La Porta della Morte.**

Just below the Bargello is the **Piazza S. Firenze,** at the upper end of which stood the Church of S. Apollinare, where Beccheria, Abbot of Vallombrosa, a leader of the Ghibellines, was beheaded in 1258. Dante places him with Ugolino amongst the traitors in the *Inferno:*—

> 'Se fossi domandato, altri chi v' era,
> Tu hai dallato quel di Beccheria,
> Di cui segò Fiorenza la gorgiera.'—xxxii. 118.

The uninteresting *Church of S. Firenza*, on the site of a much older one, adjoins the site of the Roman theatre. Close by is the **Palazzo Gondi** (amplified in 1874), built 1481, for Giuliano Gondi, 'il Magnifico,' from designs of *Giuliano di*

San Gallo, the splendid chimney-piece of the entrance-hall is also due to him. At the head of the staircase is a fine statue of a Roman Senator, found in excavating for remains of the Temple of Isis. The Gondi family[1] descend from Orlando di Bilicozzo, who sat in the Council of 1197; they fought at Monte Aperti, and have given a gonfaloniere and eighteen priori to the Republic. The Borgo dei Greci leads hence direct to Santa Croce: those especially interested in Florentine history may diverge to the right and visit the **Piazza del Grano,** with the picturesque loggia for corn-merchants, built 1619 by Cosimo II., whose bust decorates the front. Hence, a narrow street (Via di Leone) leads to the **Piazza de' Castellani,** or **de' Giudici,** where stood the Castle of Altafronte, afterwards sold to the Castellani. An inscription on the opposite river-parapet commemorates a horse of the Venetian ambassador killed by a shell in the siege of 1529.

Hence, it is only a few steps beside the river to the **Ponte alle Grazie.** The extreme picturesqueness of the ancient bridge was annihilated in 1874. It was built by *Lapo*, father of Arnolfo de' Lapi, in 1237, for Messer Rubaconte da Mandella, a Milanese Podestà.

> 'Come a man destra, per salire al monte
> Dove siede la Chiesa, che soggioga
> La ben guidata sopra Rubaconte.'—'*Purg.*,' xii. 100.

The name *Alle Grazie* came from an image of the Virgin in a little chapel situated on the right bank. The quaint houses which stood on the piers were originally hermitages erected by by nuns who, shocked at the immorality of their convents, lived here in retreat—Romite del Rubaconte—under the direction of one Madonna Apollonio. In one of these little houses was born the Beato Tommaso de' Bellacci, and in another the poet Benedetto Menzini, in 1646. The little church of **S. Maria delle Grazie,** founded by the Alberti, has been removed to the Lung' Arno delle Borsa, and still contains an ancient Madonna, regarded in Florence as miraculous.

(On the *Lung' Arno delle Grazie*, to the west of the bridge, an inscription on No. 20 records that it was the home of Niccolò Tommaseo (1802–68), an author of some celebrity in his time. The little **Piazza dei Cavalleggieri** is named from the barracks of the Spanish Guard of the Grand Duke after 1543.)

The street leading from the bridge to the Piazza S. Croce was once almost lined by the palaces and towers of the Alberti family.[1] At the **Canto delle Colonnini**, at the corner of the Borgo S. Croce, is a loggia which belonged to them, and which was once the workshop of Niccolò Grossi, surnamed Caparra (earnest-money) by Lorenzo de' Medici, because he refused to undertake any work unless he was partially paid in advance. Opposite this stood the Church of S. Jacopo tra Fossi, recalling in its name the moat under the **second circle** of the city walls, and occupying part of the site of the **Roman Amphitheatre**, in which San Miniato was twice exposed to wild beasts in the reign of Decius (A.D. 249). In the neighbouring Borgo S. Croce lived Giorgio Vasari. On one side of the Palazzo Cocchi, at the corner of the Piazza S. Croce, is a huge hinge —a remnant of the Porta delle Pere, spoken of by Dante—

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[1] Arms of Gondi: Or, 2 battle-axes in saltire, sable, tied by a cord, gules.

S. Croce.

> 'Nel picciol cerchio s' entrava per porta
> Che si nomava da quei della Pera.'—*Par.*, xvi. 125.

The **Piazza S. Croce.** In 1250 the first popular Assembly was held here; and here, in 1342, Walter de Brienne, Duke of Athens, coming out of S. Croce, first roused the populace against the nobles. The statue of Dante, by *Pazzi*, was placed here on the sixth centenary of his birth, 1864, in presence of Victor Emmanuel and deputations from all parts of Italy, hungering for that independence and unity 'promised by our ever-living poet.'

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[1] Arms: Az., 4 chains in saltire, argent, meeting in a ring.

> 'Tender Dante loved his Florence well,
> While Florence now to love him is content.'
> *E. Barrett Browning.*

On the left, or S. side of the Piazza, are several picturesque palaces, with first floors corbelled out on the characteristic brackets, and remains of frescoes upon the wall. No. 23, **Palazzo Stufa**, once Antella, was built by *Giulio Parigi*. The Antellesi bore: Argent, a chevron gules, traces of the shield can be seen among the frescoes by Giovanni da San Giovanni, supported by children. There is a white marble disc beneath the third window (coming from the church) set to mark the frontier line across the Piazza between the rival players in the Giuoco del Calcio, which was played here time out of mind; even (out of bravado) during the siege of 1529. No. 1 was built for the Cocchi by *Baccio D'Agnolo* (1462–1543), and passed to the **Serristori.** [Arms: a fess between three stars, two and one]. No. 8 was once the Florentine residence of the **Barberini,** to whom Milton was indebted while in Rome. The houses on the farther side, including Palazzo Serristori, stand upon the line of the second circuit of walls, leading by a street (S.) direct to **Ponte alle Grazie,** and along which stood the towers and palaces of the **Alberti,** a noble family who belonged to the Calimala Guild and were intimate partisans of Cosimo de' Medici, and from whom sprang the immortal Leon Battista Alberti. [Arms: azure, a cross chain with central ring, argent]. Into the Piazza falls at S.W. angle the **Borgo dei Greci,** the quarter of the **Peruzzi** family, probably named from Greek merchants in their service or that of the Acciajuoli, when Dukes of Corinth. Next it falls in **Via Anguillara,** an equally interesting street, and leading like it direct to the **Piazza Signoria.** Some of the houses have hatched ornament—*allo sgraffiato.*

The **Church of Santa Croce** was begun in 1297, by Franciscan monks, from the designs of *Arnolfo di Lapo*, on ground given them by the Altafronte family. But little remains of the original building externally; the modern façade, in the mediæval diagonal style, of black and white marble, a work of *Nicolo Matas*, is due to the generosity of an Englishman, Mr. Francis Sloane, and was finished in 1863. In the north porch are some mediæval sarcophagi. The Holy Cross is several times represented.

The somewhat tatterdemalion interior is striking from its vast width, and the blaze of rainbow glass around the choir gives some compensating richness of colour, but it is spoilt by the brown and white wash with which it is covered, and by its fine, but unbefitting, roof. It is a peculiarity of the nave that it has no side chapels. The chancel is almost entirely of the time of Arnolfo di Lapo. The patchy colour given to it by the numerous grey slabs, tombs, canopies, renaissance altars, blocked-up aisle-windows, and frescoed walls is, after all, becoming to an ancient and ill-kept abbey-church.

In 1514 S. Croce became celebrated for the extraordinary religious revival under Fra Francesco da Montepulciano, who preached sermons so awful that his vast audience would sometimes cry 'Misericordia!' with one voice, at other times almost seemed as if they had lost their senses with horror and grief.

The **nave** extends seven bays in length, and is followed above the arches by a corbelled gallery or passage, above which occurs the **clear-storey,** every alternate window being closed up. The columns are of serena and octagonal in form, and upon several are fastened painted and carven plaques, bearing old Florentine coats-of-arms. In the olden days the bare **aisles** were rich with votive pennons, swords, and helmets of those who had fought or fallen. It is to be feared that Vasari swept much of this attraction before him, when Duke Cosimo I. gave him orders to improve the church in 1560. He is the author of the ugly altars we now see in the aisles, and he moved the choir, as was done at S. Maria Novella, from the middle of the church, together with the pulpitum and rood. The **aisle-windows** (S.), filled with precious fourteenth-century glass with rich quarry borders, are a blaze of glory on bright May afternoons above the gloomy array of often very ugly tombs. The roof, though unbefitting, forms an interesting study of gabled timber work. It, moreover, interferes with the effect of the church by truncating the pediment at either end. The **transepts** form here the head of the letter T. "The nave is cut across sharply by a line of ten chapels, the apse being only a tall recess in the midst of them."—*Ruskin.* It is perhaps more than that, for the **choir** is pentagonal, covered with frescoes, and lit with three lofty windows of twelve panels a-piece of superb glowing fourteenth-century glass, and the effect is greatly increased by there being another tall window over the first chapel arch on either side the choir, filled with Apostles, Kings, and Popes. The arms of the Bardi—or, a bend, lozengy gules—frequently occurs.

Over the **West door** (from within) is a statue of S. Louis of Toulouse, elder brother of King Robert the Wise of Naples, by **Donatello ;** not a very impressive work of its great sculptor who, being chaffed about it, is said to have retorted that it was quite good enough for a man who had been so foolish as to exchange his kingdom for a monastery. If, however, we reflect what kind of a pleasure it may have been to wear a Neapolitan, or any other, crown in the 14th century, we may not a little question the unwisdom of S. Louis! The magnificent **circular window** above it is from a design of Lorenzo Ghiberti (1378 1455), and represents the Deposition. Below it is placed a circular stone medallion, bearing the sacred monogram and inscription, 'In nomine Jesu omne genu flectatur cœlestium, terrestrium, et inferorum.' It was placed by S. Bernardino of Siena (1437) upon the façade of the Church.

'The Church of S. Croce would disappoint you as much inside as out, if the presence of great men did not always cast a mingled shadow of the awful and beautiful over our thoughts.'—*Leigh Hunt.*

The Church is almost surrounded by monuments of the great men of Italy, though comparatively few of them possess artistic interest.

'See these huge tombs on your right hand and left, with their alternate gable and round tops, and the paltriest of all possible sculpture, trying to be grand by bigness, and pathetic by expense.'—*Ruskin.*

'In Santa Croce's holy precincts lie
Ashes which make it holier, dust which is
Even in itself an immortality,
Though there were nothing save the past, and this,
The particle of those sublimities
Which have relapsed to chaos:—here repose
Angelo's, Alfieri's bones, and his,
The starry Galileo, with his woes;
Here Machiavelli's earth, return'd to whence it rose.'
Byron.

There is probably no stronger testimony existing in the world of the profound religious force exerted by S. Francis over men's minds and hearts than that so many men of varied rank and genius should have desired to lie in his sanctuary; force exerted, too, and sustained through these especial centuries when the long suppressed intellectual ambitions of mankind had forced their way to the light. But before we refer to their tombs in detail, let us pass up the middle of the Church, merely noticing that several slabs with much worn-down effigies of bishops and clerics, attest the locality of the original **presbyterium,** a favourite and particularly sought-for resting-place, and so gain the crossing of the transept. We may then pass into the modern **monk's choir** behind the high altar, and admire the frescoes illustrating the whole legend of the Cross and its re-discovery by S. Helena. It commences at the top of the **S. wall,** and the whole series on both walls are the work of Agnolo Gaddi, son of Taddeo (d. 1396), who painted them at the cost of Jacopo degli Alberti.

1. Seth receives from an Angel a chosen branch, which he plants in the breast of Adam.
2. The Queen of Sheba adores the tree, and Solomon commands it to be buried.
3. Taken from the pool of Bethesda, it is formed into a cross.
4. Its discovery by the Empress Helena, and the recovery of a sick woman.

On the N. wall—

1. People venerating the Cross while being carried in procession.
2. The capture of the Cross by Chosroes, King of Persia, at his taking of Jerusalem.
3. The Vision of Chosroes. The King seated in his golden tower, and posing as the King of Kings. The defeat of his son by the Emperor Heraclius.
4. Heraclius carries the Cross back to Jerusalem. He occurs twice in the fresco, on horseback and on foot, having presumed to enter

> the Holy City on his charger, until, warned by an angel, he dismounted, and bore the Cross into the city without hindrance. Agnolo Gaddi himself is portrayed in the right-hand corner, bearded and wearing a red hood.

The beautiful glass is of the 14th century, *c.* 1325.

Let us now take the successive chapels on the **S.** of the **Choir.**

(1). **The Bardi** (chapel), whose arms (or, a bend lozengy gules) appears in the windows here and there, owned this chapel, and were one of the leading banking firms in fourteenth-century Florence—the Villani, and Boccaccio's father, being in their service.

For them **Giotto** has illustrated his own favourite subject, the life of S. Francis.

Beginning on the **North Wall**—

1. S. Francis giving up the world.
2. He appears to S. Antonio of Padua at Arles.
3. The Burial of S. Francis.

It is averred that two portraits in the left corner represent Arnolfo di Cambio and his father.

On the **South Wall**—

1. The Institution of the Order.
2. S. Francis passes the Fire-Ordeal in the presence of the Soldan.
3. He listens with his fellow-monks to one who is reading. A bishop is represented fallen asleep.

Left of the **window,** S. Louis of Toulouse and Sta. Chiara. On the right, his great uncle, Louis IX. of France, and S. Elizabeth of Hungary.

On the **vault** are presented S. Francis in glory, with the three virtues of his rule –Obedience, Chastity, and, over the arch, Poverty.

(2) The next chapel, equally famous for its paintings, which were restored in 1844, is that of the **Peruzzi,** two of whom are here commemorated by monuments. The frescoes, also by **Giotto,** and his most representative works, illustrate the lives of the two SS. John.

On the **North Wall**—

1. Zacharias on the altar-steps, accompanied by musicians, is waving a censer. An angel appears to him. Two women are witnessing the wonder.
2. S. Elizabeth lying in a bed with attendants by her. Fine figure of a man with his back to the spectator.
3. An adjoining chamber shows Zacharias recording the promised child's name in a tablet upon his knee.
4. Herod, banquetting, is presented with the head of S. John the Baptist by a soldier.

On **South Wall**—

1. The vision of the Island of Patmos. St. John composing his Gospel.
2. The resuscitation of Drusiana—the saint standing on the left. Dru-

siana rises from her bed. Remarkable groups, and unaffected expressional power.

3. The Saint ascending into Heaven, where he is being welcomed. His sandals left below.

These are much less restored than are the paintings in the Bardi Chapel. They tell their story with an almost Homeric force and simplicity, unembarrassed by learned accessories.

(3) The third chapel, formerly **Giugni,** and now **Bonaparte,** once likewise decorated by **Giotto,** has lost every trace of his work. It belonged to the ex-King of Spain, Joseph Bonaparte, hence his monument, and that of Giulia Clary, his wife, by Pampaloni. That of their daughter Charlotte, wife of Charles L. Napoleon, brother of the Emperor Napoleon III. (1839), is by Bartolini. A slab placed on the pilaster between the two last chapels commemorates the Emperor.

(4) **The fourth, or Soderini-Riccardi** Chapel, contains the Discovery of the Cross, by Jean Bilivert (1576-1644) ; S. Francis praying, by Matteo Rosselli ; and S. Francis giving his goods to the Poor, by Passignano (1566 1638). The **vault** is painted with episodes in the life of S. Andrew by Giov. de San Giovanni. Observe the beautiful late thirteenth-century glass in these chapels.

(5) **The fifth, or Morelli-Velluti,** is dedicated to S. Michele, and decorated by a series of much-damaged Giottesque frescoes illustrating the story of the appearance of S. Michael to a rich shepherd on Monte Gargano, which caused that mountain promontory to become the great Apulian place of pilgrimage in the Middle Ages, to which even Canute of England found his way. The **altar-piece,** Assumption of the Virgin, is by C. Allori. The Velluti were important merchants, and are commemorated in the names of one or more streets.

The **door in the S. Transept** leads to the **Sacristy,** which we now enter through a door on the left. It is a square chamber, containing also the railed-off Rinuccini chapel. On application, the fine **inlaid presses** will be shown, together with ancient **vestments,** some of beauty, **missals,** &c., which form a museum. A number of little Giottesque paintings, which formerly adorned the panelling of the walls, were removed to the Accademia. On the **S. wall** are frescoes of the same school. The two **crucifixes** here are attributed, one to Margheritone, and the other to Giotto. There is another, by Santi di Tito ; a Nativity, by Bugiardini, a scholar of Domenico Ghirlandaio ; and a S. Antonio, attributed to Perugino ; and near the door is a Head of Christ, by A. Della Robbia.

The walls of the **Rinuccini Chapel** are decorated with ill-preserved frescoes by Giovanni da Milano, the most important of Taddeo Gaddi's pupils. On the **vaulting** is the Saviour in the act of Benediction, and four prophets.

The Altar-piece and the Frescoes belong to the last quarter of the fourteenth century, and the latter depict the lives of the Virgin and Mary Magdalene, both facts and legends.

We now turn to the left along the corridor, and enter the **Chapel of the Medici,** dedicated to their patron saints, **Cosmo and Damiano,** physician-martyrs, and containing some of the most beautiful objects in the church. Let us first, however, before looking at these, call to mind that the body of **Galileo** (1542) rested here for fifteen years before it was permitted to be interred befittingly in the nave of the church itself. Vincenzo Viviani, his disciple (1703), was likewise brought in here. The chapel was built for Cosimo by **Michelozzo.**

Above the altar is a **Luca Della Robbia Relief,** showing the Virgin and Child beneath a frieze of charming cherubim, with angels crowning her, between S. John the Baptist, S. Elizabeth, with roses falling, S. Anthony of Padua; and (L.H.) S. Lawrence, S. Francis, and S. Louis of Toulouse. Above the door is a lunette, probably by **Andrea della Robbia,** representing Christ between angels, with a fruit-garland around- There is a fascinating **Ciborio** by **Mino da Fiesole** (1431–84). A **Coronation of the Virgin,** in five panels, formerly the altar-piece of the Baroncelli Chapel, is a beautiful work, with forged signature of Giotto, whose painting it, nevertheless, probably is.

'To perfect decorum and repose Giotto added in this altar-piece his well-known quality of simplicity in drapery.'—*Crowe and Cavalcaselle*, vol. i. p. 308.

The predella contains SS. Francis, the Baptist, Peter, and Paul the Hermit.

On returning to the church, on our left is the **Cappella Baroncelli,** with a grand fourteenth-century **window of eight panels,** with arms of the Baroncelli in the crowning light, below which S. Francis is seen receiving the stigmata from a winged crucified Saviour. Below are SS. Peter and John Baptist, SS. Augustine and Gregory, and SS. John and Bartholomew—all set in crocketted canopies, enclosed in a gorgeous bordure of vine-leaves, green and gold. on a blue and red ground.

The colossal dead Christ before it, upon the altar, is by Bandinelli. The cross-vaulting contains four angels. At the sides next the window, in six compartments, are frescoes of **Taddeo Gaddi,** depicting (L.H.) The Annunciation, The Angels appearing to the Shepherds, The Adoration of the Shepherds; (R.H.) The Visitation, Bethlehem, The Magi; while in the adjoining pilaster are David and S. Giuseppe. On the L. wall of the chapel (E.), in five compartments, are: **Lunette**—Joachim Expelled from the Temple; below, the meeting of Joachim and Anna, Birth of the Virgin and Presentation in the Temple, Her Marriage to Joseph. Certain of the male figures in the Presentation are doubtful portraits of the painter's father, Gaddo Gaddi and Andrea Tafi.

On the opposite (W.) wall, above a statue of Madonna by **Vincenzio Dante** (sculptor of the statue of Julius III. at Perugia) is a large fresco by **S. Mainardi,** showing the Madonna letting down the cintola, or girdle, to the ever-doubting Thomas, who kneels, aureoled, at her open sarcophagus, which is filled with flowers.

Next to the exit occurs a fine mid-fourteenth century **Baroncelli tomb,** with five-cusped canopy carried on twisted (tortellate) columns, having classic caps. It is, however, best admired from the other side the wall, where the centre is filled with an iron grille of quatrefoils, within a rich sixteenth-century frame of stonework. The inscription below tells us that, in 1327, four brothers of the Baroncelli raised the chapel in honour of God and the Beata Annunziata.

We next enter the **Chapel of the H. Sacrament,** lit by an ugly square window. It consists of two bays with cross-vaulted ceilings. On the L. pier as we enter is a bronze plaque to Benedetto **Varchi,** historian of Florence, 1502–65; and within the chapel the monument of Alice, Countess of Albany (Stolberg), wife of the Pretender (1772), who later, having left him, married the poet Alfieri, and died at Florence in 1824. On pedestals in front of the pilasters dividing the chapel are two Franciscan saints by **Della Robbia,** of fine expression, especially that on the left. The frescoes on the walls to the right, all much damaged, represent episodes in the life of S. Nicolas of Bari; and, second bay, the life of S. John Baptist.

On the left wall, first bay, S. John the Divine; and, second bay, episodes in the life of S. Anthony.

We now descend five steps again into the **transept,** and in the floor, utterly neglected and unprotected, is, among others, the first-rate **canopied effigy** in high-relief of white marble of Biordi degli Ubertini (1353), showing that chain mail resisted the invasion of plate mail longer in Italy than in England.

The white marble cenotaph on the main pier of transept is that of Prince Neri Corsini who died of small-pox in London, 1859, while carrying on negotiations for the Grand-Duke Leopold II.

Let us now pass across the front of the choir to the chapels north of it.

1. **The Tosinghi-Spinelli-Sloane Chapel** with modern frescoes by Martellini.
2. **S. Anne** contains a monument to Pietro **Nardini,** an excellent violinist and composer of the Scarlatti school, 1725–96. On the two pilasters fronting the transept are bronze plaques commemorating Victor Emmanuel II. and Cavour, the great statesman.
3. **S. Antonio,** has modern frescoes by the Sabatelli family.
4. Has a fine **fourteenth-century window** containing SS. Mathias, Maurice, Stephen, and L . . . . ius. This is the **Pulci Beraldi** chapel, and contains frescoes by Daddi. A heavy stone chained to the right pilaster fell in 1698, but injured no one. Over the altar is a Madonna and Child enthroned with Angels, by one of the later Della Robbia firm. The arms depicted are, argent, gules, a barry of eight.
5. **S. Silvestro,** also a **Bardi** chapel with a fine family tomb on left to **Andrea dei Bardi** (1367). The frescoes here, much damaged, represent episodes in the life of **S. Sylvester**. The lowest on the right gives with much character the triumph over the dragon in the **Foro Romano** which the Mirabilia tells us killed so many people in the time of **Constantine,** who is seen looking on at the miracle.
6. **Niccolini Chapel** entered through a handsome cinquecento door with monolith columns of Sicilian jasper. The frescoes on the cupola are by Volterrano. It is quite a museum of Roman marbles, and will never look old. The statues are by Francavilla.

The spacious chapel with a long grille terminating the transept is also a (third) **Bardi chapel,** but is only interesting for its beautiful fourteenth-century glass, much of which is lamentably hidden by the altar, above which the **Bardi shield,** or and gules, is seen. The window in the left wall (W) has unfortunately been shortened at base, but it consists of two lights and a circular head, with the Bardi arms repeated. The panels contain kings and saints framed in exceptionally lovely armorial quarries of lions and popinjays, aud shields with argent-gules, a barry of eight. Another **fourteenth-century Bardi tomb** flanks the fine grille on the W. side.

We next enter the **Salviati-Borghese Chapel,** containing a monument to Countess Zamoyska by Bartolini, and another to Vannucci by Pazzi. Vannucci was an ardent writer for the liberty of Italy, and librarian of the National Library. He died 1880. Against the transept pier stands Fantacchiotti's cenotaph to the great composer **Cherubini** (1760 1842).

Below us, under all those handsome marble slabs, lie the Bardi, Sachetti, Taldi, Albergotti, Strozzi, and others.

But let us now get a breath of the more open air by stepping across to the great cloisters, which are found through a door, usually open, near the fifth bay of the south aisle, formerly the chief entrance for the monastic processions here. Contrary to custom, we find ourselves standing in a long raised portico, some ten feet above the level of the cloister-garth—a device against the floods of Arno. Immediately beneath us we descend into the portico of Brunelleschi's beautiful chapel. The cloisters, now united, were formerly two in number; the larger, built by Arnaldo di Lapo, is centred by a statue originally intended for the high altar in the Duomo which was removed thither in 1843. On our left is a marble sarcophagus of the early fourteenth century with the effigy of **Gastone della Torre** of Milan, Bishop of Aquileia in Dante's time. The unique **Cappella dei Pazzi** formerly served as a **chapter-house,** and not merely for the friars of the convent, but for those of the entire Order. It was raised at the cost of Andrea dei Pazzi, and dedicated to his apostolic name-saint. The façade consists of a Corinthian portico of four bays divided by a noble and lofty arch leading to the door of the chapel itself. The wall above these becomes an extended frieze, or screen, which in turn supports a low loggia covered by a leaning roof. Within, the walls are decorated by twelve **Della Robbia medallions** in white on blue, and above them is a **Della Robbia frieze** of lambs and cherubim running round the entire walls. The vaulting of the portico is also panelled with rosettes, and over the door are the Pazzi arms, two dolphins addorsed between five daggers.

'Jacopo Pazzi had headed the conspiracy against the Medici in 1478, and after attempting to raise the people, had been captured in his escape, tortured, and hanged. It was said that he had cried in dying that he gave his soul to the devil; he was certainly a notorious gambler and blasphemer. When buried here the peasants believed that he brought a curse upon their crops, so the rabble dug him up, dragged his body through the streets, and finally, with every conceivable indignity, threw it into the Arno.'—*E. G. Gardner.*

[Fee to custodian.]

Beyond, through a beautiful door, by Brunelleschi likewise, is entered the **Great Refectory**, the walls of which are covered with frescoes by the scholars of Gaddi, illustrative of the lives of Christ, S. Francis, and S. Louis. Here are collected many objects of family and archæological interest, including a fresco from the vanished Church of S. Maria Sopra Arno, attributed to Andrea del Castagno.

The **Minor Refectory** is frescoed by Giovanni di San Giovanni (1590-1636): S. Francis miraculously multiplying loaves. The library was taken to enrich the 'Laurenziana' in 1766. In one of the chambers toward the Piazza the Holy Inquisition used to hold its sittings; and here, in 1328, Cecco D'Ascoli, astrologer, poet, and physician, was condemned to be burned outside the Porta S. Croce. Tommaso Crudeli, likewise a physician, was also condemned here.

The Inquisition here held its tribunals from 1284 to 1782, and practised appalling cruelties. Until the end of the XVIII c. the first cloister bore the inscription—'Qui si punisce quel che in Dio non crede e l'assicura nella vera fede.' One or two instances are memorable.

'Amongst the countless victims of this tribunal it is sufficient to mention Francesco Stabili, known as Cecco d'Ascoli, the philosopher, and astrologer of the Duke of Calabria, burnt in 1328, the victim of ecclesiastical ignorance and cruelty; Giovanni del Cane da Montecatini, burnt in 1450; Ludovico Domenichi, a literary man in the service of Cosimo I., condemned in 1547; Pietro Carnesecchi, given over to the Inquisition at Rome, which put him to death; Bartolommeo Panciatichi and Lucrezia Puccisma his wife, condemned in 1552; Galileo Galilei, infamously compelled to retract the sublime opinions which have been so much valued by those who came after him; Canon Pandolfo Ricasoli, condemned in 1641, for immorality, to the loss of all his goods and to perpetual imprisonment; Domenico Passerini, imprisoned for life in the fortress of S. Martino in Mugello in 1692. The last victim was the illustrious Tommaso Crudeli, the brilliant poet. It was his imprisonment which caused the famous senator, Giulio Ruccellai, to demand the suppression of the tribunal. It was eventually done away with by the Grand Duke Pietro Leopoldo I., by a law of July 5, 1782.'—*Luigi Passerini.*

Cecco d'Ascoli, while at Bologna, a university whose learned atmosphere was suspected of being full of perilous stuff, had published a commentary on 'De Sphæra Mundi' by Sacrobosco (John Holiwood), for which he had been cited and reprimanded in the Convent of S. Domenico in that town. He was also a practising physician there, and it is shrewdly to be suspected that a father and son, Dino and Tommaso del Carbo, rival practitioners, undertook his ruin. He, however, escaped with his life. This was in 1324. In May 1327 we find him appointed Court astrologer-physician at Florence to Charles, Duke of Calabria, and enjoying the reputation of a vain and bitter man, a despiser of women, a clever prophet, and an open mocker of the lately deceased national poet, Dante. Unfortunately, his former rival Dino was likewise practising in this city of thorns and roses; and at Court, the Bishop of Aversa procured his dismissal on the ground of being a fatalistic philosopher; and presently appeared on the Tribunal bench at S. Croce, before which the wretched Cecco was charged with being a relapsed heretic in July: 'Pieno di eresie, falsita ed inganne.' His doom was pronounced September 15, and next day all Florence flocked to the place of execution, called 'Africa,' just beyond the neighbouring walls of the city, many expecting that spirits might come down and carry off the astrologer from the flames, which were fed by the MSS. of his condemned works, including *L'Acerba*, his poem.

It was in the Convent of S. Croce that Sixtus V., as a monk, went stooping as if in decrepitude, 'looking for the keys of S. Peter.'

The 'Dormitorium' has vanished. The Second Cloister is used for barracks. It was designed by Brunelleschi.

Around the pleasant **Cloister** are monuments of minor Tuscan celebrities.

'There is nothing more Florentine in Florence than these old convent courts into which your sight-seeing takes you so often. The middle space is enclosed by sheltering cloisters, and here the grass lies green in the sun the whole winter through, with daisies in it, and other simple little sympathetic weeds or flowers; the still air is warm, and the place has a climate of its own.'—*W. D. Howells*, '*Tuscan Cities.*'

Cloister and Tower. S. Croce

Let us now return to the church, and view the splendid **windows** in the choir.

The **Choir-windows** consist of three lights of twelve panels, of beautiful early fourteenth-century glass. Opera-glasses alone can reveal its full interest, though its effect is easily appreciated.

The **Pulpit** attached to the third pier of the nave is a masterpiece of

Benedetto da Majano, in white Serravezza marble, adorned with reliefs in five panels, representing: (1) Confirmation of the Order of S. Francis; (2) Burning of heretical writings; (3) the Stigmata; (4) Death of S. Francis; (5) Martyrdom of Franciscan friars in Mauretania. Beneath are small niches containing figures of Faith, Hope, Charity, Fortitude, and Justice.

The **Monuments**, of which few have conspicuous merit, are nevertheless memorials of many of the most illustrious sons of Florence, many of whom repose in their last sleep below them. Far the most beautiful is that of Carlo Marzuppini, the masterpiece of Desiderio da Settignano, near the end of the N. aisle.

Marzuppini was born in 1399 at Arezzo, became a Greek scholar and Professor of Rhetoric at Florence 1434, and ten years later Secretary to the Signoria. He translated some of the Homeric poems, died in 1453 and was accorded a public funeral.

'This is one of the three finest tombs in Tuscany—the best example of the delicate, sweet, and captivating manner of its sculptor. Desiderio has represented Marsuppini dressed as a civilian, with a book upon his breast, lying upon a sarcophagus, whose base, at each end of which stand genii holding shields, is adorned with sphinxes, festoons, and various ornamental devices; the arched recess in which the monument stands is crowned by a flaming vase, with the graceful angels holding festoons which fall upon the sides of the arch. The lunette contains a group in alto-relief of the Madonna and Child adored by angels. Although every part of its surface is covered with elaborate ornament, yet, owing to the exquisite delicacy with which its details are sculptured, the effect of the whole mass is extremely rich without being overloaded.'—*Perkins's* '*Tuscan Sculptors.*'

The tomb of his predecessor, **Leonardo Bruni,** also an illustrious Aretine, who enjoyed the Medici's favour, is nearly opposite in the S. aisle. It is by Rossellino (died 1444). Arms: Chequy, or, and azure, a lion rampant, argent.

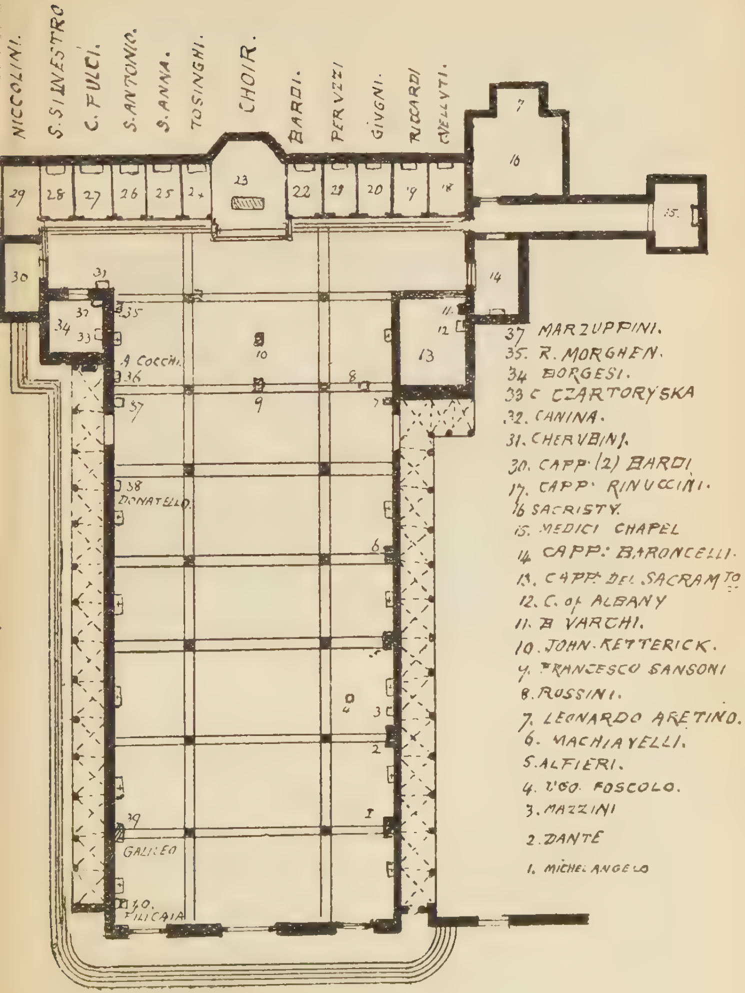
Galileo Galilei (born at Pisa 1564; died at Arcetri 1642). Lies in the N. aisle.

In the S. aisle will be easily found Canova's huge monument to **C. Alfieri,** the poet, placed there by the Duchess of Albany, his widow (1749 1803).

In the pavement of the third bay is a stone recording the spot where lie the remains of **Ugo Foscolo** (1776-1827), author of *I Sepolcri* (1807), an officer in the army collected by Napoleon for the invasion of England. Foscolo emigrated thither in 1816, and died in Chelsea, having become a teacher of Italian and lecturer on the literature of his land.

Near by is the cenotaph to **Machiavelli** (1469–1527) by Spinazzi, placed here in 1787. Statesman, diplomatist, and masterly writer, Secretary of State for fourteen years; banished in 1512, when he wrote '**Il Principe**' in retirement, for the use of Lorenzo de' Medici. 'His History of Florence is enough to immortalise the name of Machiavelli; seldom has a more gigantic stride been made by any department of literature than by this judicious, clear, and elegant history.'—*Hallam.* Near the **First Altar** of this aisle is Vasari's monument to **Michelangelo Buonarroti,** the bust being by B. Lorenzo (1475–1564). Pius IV. wished the body buried in Rome, where the master had died, but the Florentines hastily carried it away by night, and brought it here.

On the pier opposite is a stoup for holy water, above which is a Mandorla, or almond-shaped glory, containing a beautiful Madonna and Child, encircled by cherubim, and placed there by the **Nori** in memory of their illustrious kinsman, **Francesco,** a Prior of the Republic, who during the


NICCOLINI.
S. SILVESTRO
C. FULCI.
S. ANTONIO.
S. ANNA.
TOSINGHI.
CHOIR.
BARDI.
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GALILEO
40.
FILICAIA
37 MARZUPPINI.
35. R. MORGHEN.
34 BORGESI.
33 C CZARTORYSKA
32. CANINA.
31. CHERVBINI.
30. CAPP: (2) BARDI
17. CAPP: RINUCCINI.
16 SACRISTY.
15. MEDICI CHAPEL
14 CAPP: BARONCELLI.
13. CAPPA DEL SACRAMTO
12. C. of ALBANY
11. B VARCHI.
10. JOHN KETTERICK.
9. FRANCESCO SANSONI
8. ROSSINI.
7. LEONARDO ARETINO.
6. MACHIAVELLI.
5. ALFIERI.
4. UGO. FOSCOLO.
3. MAZZINI
2. DANTE
1. MICHEL ANGELO

S. Croce.

murderous attack on Lorenzo dei Medici by the Pazzi in the Duomo, hurled himself between him and the assassins, and so received his death-blow. Leo X. gave Indulgence to all who prayed for Nori's soul. The work is by **Ant. Rossellino** (1427–79).

The monument to **Dante** will scarcely interest those who have visited Ravenna, where his remains lie in 'the little cupola more neat than solemn.' It is by Ricci (1829). A bronze tablet commemorates, next, **Mazzini** (1805–72), the ardent and dexterous patriot, who achieved so well for the independence and unity of Italy, and met with constant encouragement in England, where he spent some years. Opposite the fifth pier of the same aisle (going toward the transept) is a medallion to Abbé **Luigi Lanzi**, the historian of Italian painting, a Jesuit scholar, who founded the excellent Etruscan Museum, and died in 1810. Opposite the sixth pier is a slab marking the spot where lie the remains of **Rossini** (1792-1867), brought from Paris in 1886.

S. Croce.

Beyond the door of the north aisle is the tomb of Fossombroni, minister to the Grand Dukes Pietro Leopoldo and Ferdinando III., ob. 1844. Then a plaster monument, with a statue, commemorates **Donatello.** Lastly we reach the tomb of Angelo Tavanti, the jurist, 1781; of the learned Pompeo Signorini, 1812; of the historian, Giovanni Lamio; and the monument of Galileo by *Foggini*. In the centre of the nave is a flat tomb, with an incised figure and mosaic border, to **John Ketterick** (spelt Catrick), **Bishop of Exeter,** who died here in 1419, on a mission from Henry V. to Pope Martin V. Many others of the monumental slabs and incised figures let into the pavement are deserving of study, especially one in bold relief of 'a Galileo of the Galilei, who in his time was head of philosophy and medicine, and who also in the highest magistracy loved the Republic marvellously.'

Left of the main entrance is the tomb of the learned Gino Capponi, author of the *Storiadella Repubblica di Firenze* (1884).

The **Via de' Malcontenti** (so called because criminals were led along it to execution), on the north of S. Croce, contains at its farther end the **Pia Casa di Lavoro**, or Workhouse, erected on the site of two convents, the Monte Domini and the Monticelli.

> 'It was in the old convent of Monticelli that Piccarda Donati, the sister of Corso Donati, and a cousin of Gemma Donati, the wife of Dante Alighieri, took the veil, as Sister Costanza. Piccarda became a nun to avoid a marriage with Messer Rossellino della Tosa; but her father, Simone Donati, and her brother Corso carried her forcibly from her refuge, and insisted on her union with Della Tosa. No sooner had the marriage ceremony ended, than Piccarda threw herself on her knees before the Crucifix, entreating for protection, when she suddenly became so ill that her father was constrained to yield to her request, and to send her back to her convent, where she died in eight days. Dante has placed Piccarda in Paradise in the moon, or lowest heaven, reserved for those who have involuntarily broken their vows.'—*Horner.*

No. 7 has an interesting coat-of-arms on a shield: Per pale, a demi-griffon holding a star, and in base, chequy impaling a chevron between roses, 'in sublime.'

The next street which runs parallel to the 'Malcontenti' is the **Via Ghibellina**, named, in 1261, after the Ghibelline victory at Monte-Aperto. Here was the *Convent of S. Maria delle Murate*, whither the famous Caterina Sforza, Duchess of Forli, commonly called 'La Madonna di Forli,' retired in 1498, and continued to reside till her death in 1509. She had, though only in her thirty-ninth year, survived her three husbands—Girolamo Riario, nephew of Sixtus IV., murdered 1488; Giacomo Feo, murdered 1495: and Giovanni de' Medici, by whom she was the mother of Giovanni delle Bande Neri, 1498. She had undergone numerous sieges, and been cruelly imprisoned for a year in the castle of S. Angelo.[1] She was buried in the convent chapel, but her tomb was wilfully broken up, and her remains thrown away (!) on the recent conversion of the building into a State prison. Here, in 1529, Catherine de' Medici was placed under the protection of the nuns, being then only seven years old.

In the **Via Allegri**, which crosses the Ghibellina, was the studio of Cimabue (1240–1300), who, says Vasari, 'gave the first light to the art of painting.' His most important works remain in his native city.

> 'Cimabue knew more of the noble art than any other man; but he was so arrogant and proud withal, that if any one discovered a fault in his work, or if he perceived one himself, he would instantly destroy that work, however costly it might be.'—'*Anonimo' commentating on Dante.*

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[1] She was the direct ancestress of Alfonso XII. of Spain.

The **Accademia Filarmonica** and the **Pagliano Theatre,** in the Via Ghibellina, occupy the site of the historical prisons, called the Stinche. On the stairs of the Accademia is a curious fresco called the 'Scimia della Natura,' attributed to *Giottino*: it is an allegory relating to the expulsion of the Duke of Athens. A tabernacle, on the exterior of the Accademia, of a merchant bestowing alms upon the prisoners, while the Saviour and angels look on, is by *Giovanni di San Giovanni.*

In the neighbouring **Via del Fosso** (named from its position on the moat of the early city) is the **Palazzo Conte Bardi,** a graceful work of *Brunelleschi.* Here, in an orange garden opposite the theatre (now destroyed), the handsome page, Lelio Torelli, beloved by Isabella, daughter of Cosimo I., was murdered by her jealous husband, Troilo Orsini. This story is the subject of Guerazzi's novel 'Isabella Orsini.'

Behind the Pagliano is the little **Church of S. Simone,** founded in 1202, restored by Silvani in 1698, where Raffaellino del Garbo is buried. Some women were burnt for heresy in its little piazza, February 14, 1551.

Opposite the Pagliano (No. 64 Via Ghibellina) is the **House of Michelangelo Buonarroti** (No. 7588), which, in 1858, was bequeathed to the city of Florence by Cosimo Buonarroti, a descendant of the brother of the great master. (Admission, 10 to 4, 50 c.; Monday and Thursday, free.)

In the *1st Saloon* is a statue of Michelangelo by *Antonio Novelli.* The *2nd Saloon* is surrounded with oil-paintings relating to the life of Michelangelo, and contains a picture called the Virgin and Saints (never was anything less saint-like), and beneath it, a hopelessly confused and ugly relief called the Battle of Hercules and the Centaurs. From the *3rd Saloon* is an entrance to the tiny study of Michelangelo, where his table and crutches are preserved, and a picture said to represent Vittoria Colonna. The *4th Saloon* contains a bust of Michelangelo by *Giov. da Bologna,* sketches of the Crucifixion, and a Holy Family in marble and bronze. In the *5th Saloon* are a wax model for the David, and some autographs of the sculptor.

'Michelangelo's pupils, in perpetual testimony of their admiration and gratitude, have ornamented his house with all the leading features of his life; the very soul of this vast genius put in action. This is more than biography!—it is living as with a contemporary.'—*Disraeli's* '*Curiosities of Literature.*'

In the neighbouring **Via Giraldi** were the houses of the historic chronicler-family, the Villani.[1] The **Oratory of SS. Procolo e Nicomede** is a relic of one of the oldest churches in Florence. At the end of the Via Ghibellina we again find ourselves at the Bargello, opposite which were the houses of the powerful Counts Gondi of the Casentino.

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[1] Giovanni, Matteo, and Fillippo.

CHAPTER III

FROM S. TRINITA TO THE ANNUNZIATA

S. Apostoli, Or S. Michele, Mercato Vecchio, Bigallo, the Cathedral and Baptistery, S. Lorenzo, Palazzo Riccardi, S. Marco, Accademia, Annunziata.

LEAVING the Piazza S. Trinità at the back of the Palazzo Ferroni, called, until 1871, the **Palazzo del Municipio**, the narrow street called **Borgo degli SS. Apostoli** leads toward the Uffizi. It was remarkable as containing the houses of the Buondelmonti. One of their towers is still seen.

The little **Church of the S. Apostoli** (right, in the Piazza del Limbo), whose foundation is apocryphally attributed to Charlemagne, was much admired and studied by Brunelleschi. The sixteenth-century square door-frame of black and white marble belies its date, which probably reaches back to the XI. c. Once known, this little church will be loved. It consists of **a nave and aisles of seven bays**, with black marble columns, red-tiled, with a railed-off choir and bold apse, and a chapel at the end of each aisle, besides lateral altars. It is a mausoleum of the Altoviti family, whose erect white wolf (argent on sable) frequently occurs on the slabs. The Acciajuoli are also buried here in numbers. In front of the altar lies Dardano Leone degli Acciajuoli, while at the head of the N. aisle is the tomb of Neri dei Donati de' Acciajuoli. The **altar** beyond has an exceedingly beautiful work by Luca della Robbia's successors, a **Ciborium** with angels drawing aside curtains, the old motive of Arnolfo, well used after two centuries. On the wall, near by, is the splendid **tomb to Oddo Altoviti** by Benedetto da Rovezzano (1507), consisting of a sarcophagus richly sculptured beneath a noble canopy. At the head of the opposite (or **south) aisle** is a dark marble door leading into the **sacristy** and former **cloister.** Above it is the tomb of Bindo Altoviti (1570) by Ammanati. Over the altar rails are fine relief effigies of 1392 of Stuldo Altoviti, and his son. In the cloister-arcade vaulting occur the arms of Andrea di Domenico Fiocchi, Prior in 1452, which gives us the date of their erection, *i.e.:* Per fesse, a dragon, above a barry of three. Here is also a Carducci tomb. In the sides of the **apse** are busts of Charlemagne (so-called) and an Archbishop of the Altoviti family by Caccini.

> 'Il y a dans la petite église romane des Santi-Apostoli un tabernacle d'un goût si exquis, tant pour le dessin général que pour les détails de l'ornementation, qu'il serait impossible de n'y pas voir un ouvrage, et même un des meilleurs ouvrages, de Luca della Robbia, si la lourde guirlande, aux couleurs ternes, qui retombe des deux côtés, n'accusait pas une main beaucoup moins habile et moins délicate que celle qui a fait les deux anges, dont la beauté frappe d'abord les regards. Cette première impression est encore fortifée par l'espèce de fluide lumineux dont les figures et les moulures paraissent revêtues, par suite des teintes qu'y ont laissées les dorures dont elles étaient rehaussées, et dont on apercoit encore quelques traces. Or, nous savons que ce procédé supplémentaire était pratiqué par le chef de la famille ; et c'est une raison de plus pour regarder ce délicieux monument comme une œuvre commune de l'oncle et du neveu.'—*Rio.*

The **Palace of the Altoviti** south of the church, bearing their arms (sable, a wolf erect, argent) is by *Benedetto da Rovezzano.* The family was founded in Florence by a Ghibelline knight in the time of Frederick II.

The adjoining **Palazzo del Turco** or **Borgherini** (No. 15) was built by *Baccio d'Agnolo.* In its angle-wall is a lovely relief of the Virgin and Child by *Rovezzano*, and at the corner of the building wrought-iron torch-holders. The art-treasures of this house were courageously and successfully defended in 1529, against the agent of the King of France, by Margherita Acciaiuoli, who declared that she would spend the last drop of her blood in defence of that which had been her father-in-law's wedding-gift. Some of the best pictures in the Pitti came from this palace. In the collection still preserved here are :—

Giovanni Sanzio (father of Raffaelle). SS. Sebastian and Pietro Martire.
Pinturicchio. Madonna and Child.
Fra Bartolommeo. Portrait of his friend, the good Bishop S. Antonino.
Bronzino. Copy of Raffaelle's S. John in the Wilderness.
Lorenzo di Credi. Holy Family.
Andrea Castagno. S. Jerome.
Murillo. Sketch for his famous Assumption.

This street enters that of the Por (Porta) Santa Maria, just under the old **Tower of the Palazzo Lambertesca,** the rallying-place of the Amidei,[1] so celebrated in their feuds with the Buondelmonti,[2] and by whom young Buondelmonte was slain.

Opposite is another highly picturesque old tower—**Torre**

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[1] Arms : Or, a fess, gules.

[2] Arms : Az., a monte with six summits, gules, topped with a Latin cross. (Varielles).

de' Girolami[1]—once the dwelling of San Zanobio, and still decorated with flowers on his festa. These towers are, of course, relics of the period before the rule of the Medici, when the population of Florence was divided into three classes—the Grandi, the Popolani, and Plebe.

A little beyond this, on the right, looking on to a trapezoidal court, is the ancient **Church of S. Stefano**, called 'ad Portam Ferream' from its iron gate, upon which may be seen the historic horse shoe of the palfrey of Buondelmonte. The façade has its square-headed central door of black and white marble, with a circular light in the tympanum. Around this marble frame runs a lozenge border. The side doors are walled up. The upper half is later work, finishing with a pretty corbelled gable-cornice. Here, in 1218, the Amidei met to arrange the murder of Buondelmonte. The church is seldom open. It contains many monuments of the Bartolomei family, who succeeded the Girolami at the old house in the Via Lambertesca, and restored the church in 1656. In the **choir** is a statue of S. Stephen by Guercio del Gambasso (the squint-eyed), the master of Luca della Robbia. A curious renaissance staircase recently removed hither is the feature of the church.

The *Via Por San Maria* leads (left) to the **Mercato Nuovo**, with a loggia built by *Battista del Tasso* for Cosimo I. in 1547. Its niches have been recently filled with statues of famous Florentines. On one side is a fountain with a bronze boar, copied from an ancient marble one in the Uffizi, by *Tacca*, a pupil of Giovanni da Bologna. Bankrupts were formerly compelled to sit on the round marble slab in the centre of the market. It served as their asylum. It represents a wheel of the Carroccio. From the corner of the Mercato the Via Capaccio leads to the **Church of S. Biagio**, now used for firemen. It occupies the site of and partly incorporates Santa Maria sopra Porta, where the **Carroccio, or war-chariot**, was kept, and where its bell called '**La Martinella**'—the 'Little Mars'—tolled continuously before the commencement of a war. Here the earlier captains of the Guelf party used to hold council. The adjoining palace, afterwards used for the Guild of Silk, belonged to the Lamberti, descended from a German baron, who came into Italy with Otho II. in 962 ; their arms were six golden balls on an azure ground, whence the lines of Dante—

> 'e le palle dell' oro
> Fioran Fiorenza in tutti i suoi gran fatti.'

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[1] The Girolami possessed the ring of S. Zenobio, which was supposed to have rare healing power. Lorenzo il Magnifico sent it in 1482 to Louis XI. of France, who was seriously ill, and who, on his recovery, returned it in a golden box filled with precious stones, by the sale of which the Girolami founded a canonry for the cathedral of Florence.

Every Thursday there is a flower market here.

E. and W. of the Mercato Nuovo runs the **Via Porta Rossa** (so called from a gate which existed in the first circuit of the walls), which leads into the Piazza della Signoria. Cennini who introduced printing into Florence lived at No. 3. At No. 9 is the **Palazzo Davanzati**, mostly vanished (now standing exposed and isolated with a mutilated tower), formerly Davizzi, of the XIV. c., with a shield of arms attributed to Donatello in its court, and, above, a loggia of five bays. No fewer than forty-four priors and ten gonfalonieri were of the Davanzati[1] family, also many famous warriors and ambassadors, and the historian Bernardo Davanzati. Opposite to it a cleared space opens out toward the Strozzi Palace. No. 13 (the Hôtel Porta Rossa) has bracketed projecting storeys. The **Via Monalda**, opposite, is named from the towers of the Monaldi[2] family, of whom Buonfigliuolo was one of the seven founders of the Servi di Maria. The other, or eastern part of the street, was formerly called Via dei Cavalcanti, from the illustrious Guelphic race whose houses stood there.[3] Of this family was that Guido, considered by Dante to be a better poet than his rival Guido Guinicelli:—

> 'Così ha tolto l'uno l'altro Guido
> La gloria della lingua.'—*Purg.*, xi.

'In the overthrow of the nobles by the people after 150 years of struggling, in the reforms decided upon after the expulsion of the Duke of Athens (1343), the houses of the Cavalcanti, Pazzi, and Donati were taken. The people then assailed the palaces of the Rossi, Bardi, Manelli, and Nerli, which extended in an almost unbroken line along the S. bank of the Arno from the P. alle Grazie to the P. alla Carraia, and those of the Frescobaldi and Rossi, which stood in the street now known as the Via Maggio and in the Piazza de' Frescobaldi. The attacking party, although reinforced, was repulsed with great slaughter. But the attack was renewed, and the houses of the Frescobaldi and Rossi were captured. The Bardi alone held out, but were finally compelled to yield. Not less than twenty-two of their houses were burned to the ground.'—*F. A. Hyett*, '*Florence*,' 1903.

Turning to the left, we now enter the **Via Calzaioli**, or 'Stocking-Makers' Street'[4] (originally Corso degli Adimari). One of this family seized Dante's goods.

'Calzaioli will always talk if you will listen—here on the stones that are still called the Song of the Lily it has heard the soft footfall of Ginevra's bare and trembling feet; here, where Guardamortà rose, it saw the lion tremble before a mother's love; here in its workshop the Bronzino dwelt, and here, in its church, his bones were laid to rest; here Donatello and Michelozzo laboured for the love of arts and men hard by yonder against the little Bigallo; here flame and steel ravished their worst after red Arbia; here the White Bands shivered and fled before their old hereditary foes; here, on Ascension Day, the Signoria went up with the gold and purple of ripe fruits, to lay them at the feet of that Madonna of Ugolino whose manifold miracles sustained the soul of Florence beneath the Devil's Plague; here, on the Feast of Anna, it saw Walter of Athens driven out of the city, and all good men and true trooping thither to render her thanksgiving, and all the Arts raising in memory the statue of their patron saint and the shields of their blazonries—all these things, and a million more, has Calzaioli seen since its old towers and casements crowded hard on one another.'—*Pascarel.*

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[1] Arms of Davanzati: Az., a lion, or, clawed and tongued, gules.

[2] Arms of Monaldi: Gules, a peacock, in profile.

[3] Arms of Cavalcanti: Arg, semée with crosslets, gules.

[4] The Florentine serge-stockings—calze di rascia—had long a great reputation. Charles V. wore a pair when he made his entry in 1536.

On the left rises the famous building called S. Michael of the Garden, **Or San Michele,** erected in 1337 (on the site of a loggia and granary for the storage of corn, built in 1280 by Arnolfo di Cambio), in order to shelter a miraculous image of the Madonna by Ugolino da Siena upon one of its piers, which had survived the fire of 1304, and become an object of intense popular reverence. For two centuries after the ground storey had been transformed into a church, the upper storey of the building continued to be used as a granary.

'Or San Michele was held in such veneration that strict laws were passed prohibiting any noise in its vicinity. No gambling was allowed within a prescribed limit, and the infringement of these rules was punished by a fine; and if it was not paid, the defaulter was either imprisoned for a month in the *stinche*, or he had to undergo what was called baptism—namely, immersion several times in the Arno from one of the bridges.'—*Horner.*

'Its predecessor, built by the great Arnolfo, was destroyed by fire in a faction riot which raged round it in 1304 between the Neri and Bianchi, when Villani says that, owing to the wind blowing hard, more than 1700 houses were burned. The Cavalcanti and Gherardini were the greatest sufferers, as almost the whole of their property perished in the flames. Indeed, the losses sustained by many old noble families were so great that the final extinction of their supremacy may be said to date from this conflagration.'—*F. A. Hyett*, '*A History of Florence*,' p. 74.

'But the pilaster with Madonna's picture had survived the fire, and the Laudesi (special worshippers who sang "lauds" to their lady of Or S. Michele) still met around it to sing her praises. But in 1336 the Signoria proposed to erect a grand new building on the site of the old loggia, which should serve at once for corn exchange and provide a fitting oratory for this new and growing cult of the Madonna di Orsanmichele. The present edifice, half palace and half church, was commenced in 1337 and finished at the opening of the 15th century.'—*E. C. Gardner.*

The direction of works was entrusted to the Guild of Silk Merchants, and Taddeo Gaddi probably gave the design, which was that of a Loggia dei Mercanti, or open arcaded basement for the dealers, and an upper 'magazzino' for the storage of the grain. It was, in fact, a magnificent 'Horreum,' though 'Or' and 'Horreum' have nought here to do with one another, except in over-naive Teutonic minds. But, like most great mediæval building projects, this one drew in many architects, with resultant modifications of the original design, as well as expansions, possibly with Gaddi's own approval. These, in this case, were made by Andrea Orcagna and Simone di Francesco Talenti. As it lifts its solemn, grey beauty into the blue Florentine air, with the grandeur and tranquillity of a sovereign who forgets everything but his maker, let us take note of its exterior form just sufficiently to be able to rebuild it afterwards in our mind's eyes. Ancient though it is and lovely, Dante never saw it. Boccaccio did, and Niccolò Acciajuoli did, while St. Catherine of Siena must have beheld it in all its freshness.

It rises, **two bays wide**, by **three deep N. and S.**, in three sections, or storeys, of (*c.*) forty-five feet apiece. In each bay of the ground tier is a round-headed triple window, carried on graceful light shafts up to elaborate and exquisite head-traceries. Between these bays (not within them), on broad pilasters, occur marble-canopied niches, cusped and crocketted—except the central eastern one, which is much later, and square-headed, with a pediment. Each niche has its bronze statue, representing the patron saint of one or other of the major or minor arts, although only six out of fourteen of the latter are provided for. Above these various niches occur circular plaques or '**tondi**,' bearing the insignia of the art to which the niche belongs. Higher up, the **spandrels** are adorned with appropriate medallions by Luca della Robbia. The **windows** in the upper storeys are biforate only, but worked in white marble within round-headed Serena frames. At the summit juts out a noble-traceried **corbel-cornice**, giving splendid finish to the effect.

It is entered from the west, and should be examined on a bright morning. The nature of the building as a 'Loggia dei Mercanti' becomes revealed if, in imagination, we take away the various side altars and organ-gallery, and throw open the walls between the piers to the street.

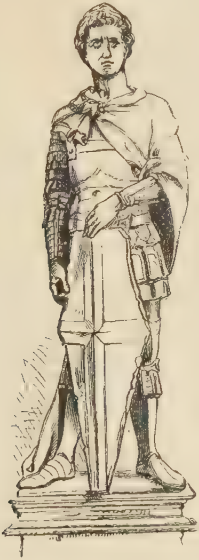
The statues erected by the various Guilds are, beginning from the South :—

Baccio di Montelupo. **S. John the Evangelist** (as an old man—very unusual in art), erected by the Silk-Merchants **('L' Arte di Seta').**

Donatello. **S. George** of the Armourers, occupying the place of the

Madonna of Simone da Fiesole, now inside the church. Given by the Physicians and Apothecaries **('L' Arte dei Medici e Speziali').**[1]

'S. George is in complete armour, without sword or lance, bareheaded, and leaning on his shield, which displays the cross. The noble, tranquil, serious dignity of his figure admirably expresses the Christia



S. George of Donatello.

warrior; it is so exactly the conception of Spenser that it immediately suggests his lines :—

> "Upon his shield the bloodie cross was scored,
> For sovereign help which in his need he had.
> Right faithful, true he was, in deed and word;
> But of his cheere did seem too solemn sad;
> Yet nothing did he dread, but ever was ydrad."'

Jameson's '*Sacred Art*,' ii. 403.

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[1] S. George has recently been taken by the authorities from the church to which he was presented five hundred years ago, and from the people who valued his daily companionship. He is now imprisoned in the Bargello, where his friends must pay a franc to interview him. As it is hoped that public opinion may bring about the restoration of the statue, his niche is not described as empty. [A cast occupies the niche (1903).]

Nanni di Banco. **S. James**—by the Furriers (**'L'Arte dei Vajai'**).
Donatello. **S. Mark**—by the Flax Merchants (**'L' Arte dei Linajuoli'**).

'Michelangelo stopped before the statue of S. Mark by Donatello, and, in allusion to its animated expression, exclaimed, "Mark, why don't you speak to me?"'—*J. S. Harford.*

(*West front*) *Nanni di Banco.* **S. Eloy**—by the Blacksmiths (**'L' Arte dei Maniscalchi, e degli Orafi'**).
Lorenzo Ghiberti. **S. Stephen**—by the Guild of Wool (**'L' Arte della Lana'**).

'Cette ravissante figure rappelle l'une des fresques de la chapelle du pape Nicolas au Vatican.'—*Rio.*

Lorenzo Ghiberti (1420). **S. Matthew**—by the Stockbrokers (**'L' Arte del Cambio'**). The admirable statuettes relating to the Annunciation, on either side, are by *Niccolò di Piero de' Lamberti di Arezzo.*
(*North front*) *Nanni di Banco.* **'I Santi Quattro Incoronati,'** martyred under Diocletian—by the Sculptors.

'When the saints were finished, Nanni discovered that they were too big for the niche destined for their reception, and in despair consulted Donatello, who promised to help him out of his trouble, if he would give a supper to him and his workmen; to which Nanni joyfully consented. Donatello set to work, and after knocking off portions of the shoulders and arms of the four saints, brought them into such close contact that they could be placed in the niche without difficulty.'—*Perkins's 'Tuscan Sculptors.'*

Nanni di Banco. **S. Philip**—by the Hosiers (**'L' Arte delle Calze'**).

'Donatello was at first asked to make this statue, but the Hosiers considered the price he asked exorbitant, and therefore commissioned Nanni; such, however, was their confidence in Donatello's probity that they consulted him as to what they should pay his substitute. To their surprise, he named a sum exceeding that which he had asked for himself; and when they remonstrated, he replied that, as Nanni was less experienced, he would find more difficulty, and require to give up more of his time to the work, which ought therefore, in justice, to receive higher remuneration.'—*Horner.*

Donatello. **S. Peter**—by the Guild of Butchers (**'L' Arte dei Beccai'**).
Giovanni da Bologna. **S. Luke**—by the Advocates (**'L' Arte dei Giudici e dei Notari'**)—a very fine work.
Andrea Verocchio. **Our Lord and S. Thomas**—by the Tribunal of the **Mercanzia.**
Lorenzo Ghiberti. **S. John Baptist**—by the Guild of Foreign Wool-Merchants (**L' Arte di Calimala'**).

'Cette statue n'est pas exempte d'une certaine roideur, qui trahit plutôt l'inexpérience que le défaut d'inspiration.'—*Rio.*

The interior of the church is filled with beauty and glowing with harmonious colour. The **windows** have rich remains of stained glass. The faded **frescoes** are by a pupil of Taddeo Gaddi, *Jacopo Landini da Casentino*. The **cross-vaulting** in each bay is painted blue, with a starry design, upon which appear angels and virtues in Vesica-framing. The ribbing is beautiful, and the face of each arch is painted with quatre-foil designs and geometric settings.

The renowned and highly ornate **Shrine** itself is in the S.E. bay, and is encrusted with golden and blue vitreous tessaræ and opus cosmatescum. A dome over the central portion rises between four pediments and four finials. An elaborate marble screen (in two tiers filled with wheel-like grilles) surrounds it, having cressets for lights along its cornice, and at the four angles twisted (*tortellate*) columns carrying angels with candles. It contains Ugolino's sacred picture of the Madonna.

'In the great plague of 1348 Florence suffered fearfully: citizens without number, pest-stricken themselves, after seeing their whole families die before them, bequeathed their all to the Company (which had been formed in honour of the Madonna of Orsanmichele) for distribution to the poor in honour of the Virgin; the offerings of gratitude, after the plague had ceased, were also considerable, and the total sum thus accumulated was found, on final computation to amount to more than three hundred thousand florins. The captains of the Company resolved to expend a portion of this treasure in erecting a tabernacle or shrine for the picture to which it had been offered, and which should exceed all others in magnificence. They entrusted the execution to Orcagna, who completed it in 1359, after ten years' labour, having sculptured all the bas-reliefs and figures himself, while the mere architectural details and accessories were executed with equal care by subordinate artists, under his own eye and direction.

'And there it stands! lost, indeed, in that chapel-like church, from which one longs to transport it to the choir of some vast cathedral—but fresh in virgin beauty after five centuries, the jewel of Italy, complete and perfect in every way—for it will reward the minutest examination. It stands isolated—the history of the Virgin is represented in nine bas-reliefs—two adorning each face of the basement, and the ninth, much larger, covering the back of the tabernacle, immediately behind the Madonna; one of the three Theological Virtues is interposed between each couple of bas-reliefs, on the Western, Northern, and Southern faces respectively, the corresponding space at the East end, immediately below the large bas-relief, being occupied by a small door;—while, laterally, in the angles of each several pier that supports the roof, five small figures are sculptured, a Cardinal Virtue, in each instance, occupying the centre, attended, to the right and left, by a Virtue of sister significance and by two apostles, holding scrolls of prophecy or gospel—each series of five having reference apparently to the peculiar merits exemplified by the Virgin at the successive periods of her history, as commemorated in the bas-reliefs—the series of these bas-reliefs beginning with her birth, on the North side of the basement, and running round from left to right. I may mention her

Marriage and the Adoration of the Kings as peculiarly beautiful, and among the single figures those of Obedience, Justice, and Virginity.

'The general adjustment and the *commettitura*, or placing of the different parts in this extraordinary shrine, is wonderful; Orcagna used no cement, but bound and knit the whole together with clamps of metal, and it has stood firm and solid as a rock ever since. In point of architecture, too, the design is exquisite, unrivalled in grace and proportion—it is a miracle of loveliness, and though clustered all over with pillars and pinnacles, inlaid with the richest marbles, lapis-lazuli, and mosaic-work, it is chaste in its luxuriance as an Arctic iceberg—worthy of her who was spotless among women. We cannot wonder, considering the labour and the value of the materials employed on this tabernacle, that it should have cost eighty-six thousand of the gold florins treasured up in the Orsanmichele—or hesitate in agreeing with Vasari, that they could not have been better spent.'—*Lord Lindsay's 'Christian Art.'*

At the back is seen the rilievo by Orcagna (in which his own portrait occurs), representing Madonna giving her girdle to S. Thomas. It is signed and dated 1359. The wonder-working picture is enclosed. In front is a Madonna and infant adored by angels, perhaps by Bernardo Daddi.

A poem by Sacchetti celebrates the beauties of this tabernacle :—

'Che passa di bellezza, s' io ben recolo,
Tutti gli altri che son dentro del secolo.'

The **altar of S. Anna** was erected by the Signoria as a thank-offering after the expulsion of the Duke of Athens in 1343. The statue of S. Anna holding the Virgin on her lap was executed by *Francesco di San Gallo* in 1526. On the opposite altar is Simone's statue of the Virgin, which once stood in a niche of the Doctors, outside.

Over the altar on the right of the church is a rude **wooden Crucifix** carefully preserved, because when it was attached to a pillar of the Loggia, the good Bishop Antonino used to pray before it in his childhood. Before this crucifix also Savonarola used to be seen kneeling for hours.

At the west end of the church, connected with it by an immense flying buttress (a sort of monstrous arm pretending to support it, which was made by Buontalenti, *c.* 1590, and ought to be knocked away), stands the grand old battlemented Torrione of the **Arte della Lana** (Guild of Wool), repeatedly adorned with its emblem, the Lamb bearing a banner. This was the most important of the old **Guilds**, and in the XVI. c. it employed as many as 32,000 people. The house is now the presbytery of Or S. Michele. It was stormed by the Ciompi in 1378. The large hall has become the Sala di Dante. On the **north of the church**, opposite the statue of S. George, is the old residence of the **Arte**

dei Beccai, or Guild of Butchers, afterwards of that of Builders, and on which the black **he-goat rampant** may still be seen, one of the finest heraldic street-signs in Florence, also the emblem of Borgo S. Apostoli. It is now occupied by the Congregazione di Carità. On the opposite side of the Via Calzaioli is the gothic church which the Signoria ordered Simone Talenti to finish, when an oratory of S. Anne was destroyed, for Or S. Michele. Lombard monks, who obtained it in 1616, changed its dedication to **S. Carlo Borromeo.** Here the Signoria, every September 29th, made their offering of new wine, and after it was blessed, drank to the prosperity of Florence. The altar-piece in it is by *C. Rosselli.*

Palace of the Arte della Lana.

'Or San Michele would have been a world's wonder had it stood alone, and not been companioned with such wondrous rivals that its own exceeding beauty scarce ever receives full justice.

'Surely that square-set strength, as of a fortress, towering against the clouds, and catching the last light always on its fretted parapet, and everywhere embossed and enriched with foliage, and tracery, and figures of saints, and the shadows of vast arches, and the light of niches gold-starred and filled with divine forms, is a gift so perfect to the whole world, that, passing it, one should need say a prayer for the great Taddeo's soul.

'Surely, nowhere is the rugged, changeless, mountain force of hewn stone piled against the sky, and the luxuriant, dream-like, poetic delicacy of stone carven and shaped into leafage and loveliness, more perfectly blended and made one than where Or San Michele rises out of the dim, many-coloured, twisting streets, in its mass of ebon darkness and of silvery light.

'The other day under the walls of it I stood, and looked at its Saint George, where he leans upon his shield, so calm, so young, with his bared head and his quiet eyes.

'"That is our Donatello's," said a Florentine beside me—a man of the people, who drove a horse for hire in the public ways, and who paused, cracking his whip to tell this tale to me. "Donatello did that, and it killed him. Do you not know? When he had done that Saint George he showed it to his master. And the master said, 'It wants one thing only.' Now, this saying our Donatello took gravely to heart, chiefly of all because his master would never explain where the fault lay; and so much did it hurt him, that he fell ill of it, and came nigh to death. Then he called his master to him. 'Dear and great one, do tell me before I die,' he said, 'what is the one thing my statue lacks.' The master smiled, and said, 'Only—speech.' 'Then I die happy,' said our Donatello. And he—died—indeed, that hour."

'Now, I cannot say that the pretty story is true; it is not in the least true; Donatello died when he was eighty-three, in the street of the Melon; and it was he himself who cried, "Speak, then—speak!" to his statue, as it was carried through the city. But whether true or false the tale, this fact is surely true, that it is well—nobly and purely well—with a people, when the men amongst it who ply for hire on its public ways think caressingly of a sculptor dead five hundred years ago, and tell such a tale standing idly in the noonday sun, feeling the beauty and the pathos of it all.

'"Our Donatello" still for the people of Florence—"Our own little Donatello" still, as though he were living and working in their midst to-day, here in the shadow of the Stocking-Makers' street, where his Saint George keeps watch and ward.'—*Pascarel.*

The northern part of the Via Calzaioli, from Via degli Speziali to the Duomo, was occupied by the palaces of the Adimari [Arms: Per Fess, or and azure] whom Dante flouts for cowardliness (*Par.*, xvi.). Dante's property was taken by Boccaccino degli Adimari.

An inscription at the corner of the Corso (*R.*) records the site of the Church of Santa Maria Nipoticosa, where S. Antonino used to preach from an outside pulpit. The site of the Loggia degli Adimari-Cavicciuli is also commemorated by an inscription; being a favourite lounging-place, it was known as 'Neghittosa' (the Slothful).

On our left (by the Via degli Speziali) was the *Mercato Vecchio* of which Pucci wrote—

'Mercato Vecchio al mondo è alimento
Ed ad ogni altra piazza il pregio serra;'

and—

'Le dignità di mercato son queste,
Ch' ha quattro chiese ne' suoi quattro canti
Ed ogni canto ha due vie manifeste.'
La Proprietá di Mercato Vecchio.

'On montre au milieu, sur le sol, un espace circulaire formé de tranches de marbre alternativement blanches et noires, et régulièrement taillées suivant six rayons, en souvenir de l'antique char de guerre, le *carroccio*, que la république traînait à tous les combats, et qu'on remisait là avant l'édification du marché. Quand le *carroccio* eut disparu, on fit de ce même endroit un usage singulier. C'était cette étroite place que les faillis, en vertu d'une ancienne coutume, devaient frapper trois fois de leur siège mis à nu avant d'obtenir leur concordat. A la façon dont la pierre est usée, on devine qu'elle a servi quelques fois.'[1]—*L. Simonin.*

This most interesting part of Florence was destroyed by its ignorant and short-sighted Municipality in 1889.

'The ancient quarter of the Mercato Vecchio, when cleaned, restored, and put in order, would have offered the faithful image of a mediæval town, as Rome and Pompeii are samples of the Latin towns. Visitors could have walked in the old genuine Florentine city, in those very streets which Dante trod, in that city where the Guelf and Ghibelline factions fought against each other for centuries; the birthplace of many Florentines illustrious in science, letters, arms; where so many conspiracies were plotted, and where one may say, without exaggeration, that every wall, every stone, recorded a page of Florentine history.'—*The Builder*, Feb. 23, 1889.

'The old market is in itself a gloomy square overlooked by lofty and almost uninhabitable buildings. The small shops in their basements are of the Seven-dials order—bird-shops alive with redpoles and linnets, greenfinches and nightingales, a sick pigeon or so, and shrieking parrots; also inevitable wine-shops, where language, equal to the rough stuff, is inspired, no doubt, by it; and then, the cook-shops, where brown fritters are hissing in bubbling oil and being turned; and fish-shops, with tubs containing salted haddock, and not containing it comfortably; fruiterers, evidently Hebrews, with lemons suspended on strings, together with rich piles of oranges, chestnuts and tomatoes, and crimson apples. Then follows a reach-me-down old-clothes den: and beyond it the noise of coppersmiths hammering up their pots and pans, but in the open are huge tattered umbrellas, beneath which sit old women and middle-aged selling their goods as at Verona and Brescia—certainly a peculiarly picturesque piece of Florence, and a place for Rembrandt.'—*St. C. B.*

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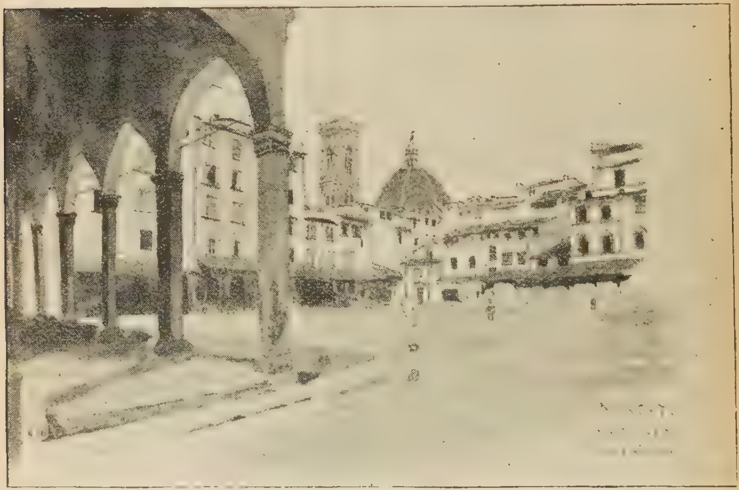
[1] See the verses of the Tuscan poet Lippi, in allusion to this custom.

Portions of three of the four churches of the **Mercato**—'the cradle of ancient Florence'—existed till 1890: of **S. Maria in Campidoglio** only the double flight of steps which once led to the entrance; S. Pietro Buonconsiglio had, over the entrance, a beautiful lunette by Luca della Robbia, and an outside pulpit; **S. Tommaso tra le Torre** was the parish church of the Medici, whose earlier palaces were in the Mercato. The fourth church was **S. Andrea,** attached to the oldest monastery for women in Florence. In one corner of the piazza was a column, brought from the Baptistery, supporting a statue of Abundance, of the XV. c. The graceful and beautiful **Loggia del Pesce** was designed by *Vasari* for Cosimo I. All these interesting objects, for centuries the admiration of Europe, have been swept away to make a hideous square from which even Victor Emmanuel is evidently trying to escape.



Mercato Vecchio.

This, which was the **'Old Market'** even in the eleventh century, was the oldest part of Florence, intersected by narrow alleys and full of quaint old houses. Even a cook-shop, five hundred years old, in the Mercato itself, had its interesting majolica decorations. In the Via dei Vecchietti was the place called Palazzo della Cavajola (of the Cabbage-woman) which belonged to the Guelfic Vecchietti.[1] Here Bernardo Vecchietto received Giovanni da Bologna, who made the quaint, charming bronze figure of the Devil, low down at the corner of the house, marking the site of a pulpit from which S. Pietro Martire exorcised the Evil One.[2] The Piazza dei Vecchietti was surrounded by a number of old houses bearing noble shields with

Diavolo del Mercato Vecchio.

the arms of the families they belonged to. The simple habits of the Vecchietti (who produced one gonfalonier and twenty-six priori) are commemorated by Dante :—

> ' E vidi quel de' Nerli e quel del Vecchio
> Esser contenti alla pelle scoverta,
> E le sue donne al fuso e al pennecchio.'—*Par.*, xv. 115.

Their motto was 'Candidior Animus.'

The quarter south of the Mercato Vecchio was occupied by the **Amieri**,[3] whose chief Messer Foglia, decorated the walls of his houses with sculptured fig-leaves, in allusion to his name. These might till recently be traced on houses near the Church of S. Andrea. Close to this spot stood the beautiful tabernacle of Fra Angelico, now in the Uffizi, in a sculptured marble frame which is preserved in the Bargello. Facing the site of the

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[1] Arms : Az., 5 ermines (2 and 2 confronting, and one), argent.

[2] Formerly there were two of these Devils : one was stolen a few years ago ; the other has been recently removed.

[3] Arms : Or, a bend azure, edged argent.

Piazza di S. Miniato tra Due Torre[1] is the old palace of the **Castiglione,**[2] of whom was the giant-warrior Dante da Castiglione, celebrated for his share in the famous duel fought in 1529 in the presence of the Florentine and Imperialist armies. Other ancient palaces which have been destroyed, to make room for the discreditably commonplace erections which we now see, were those of the Anselmi, Della Luna, Elisei, Gondi, Migliorelli, Ugolini, Rigoli, Fiorini, Spigliati, Pescioni, Della Volta, Della Tosa, Brunelleschi, Tosinghi, Della Pressa, Medici, Nerli, Pecori, Filiteri da Castiglione, and Fighinelli, mostly decorated with the arms of those families.

The destroyed and rebuilt **Via Pelliceria,** or 'Street of Furriers,' was once the Goldsmiths' quarter, where the father of Baccio Bandinelli, instructed his son in the goldsmith's art, and also had Benvenuto Cellini as a pupil. Here are still the **Case dei Lamberti,** a family[3] illustrious in Florence from the tenth century, but which, being Ghibelline, disappeared under the domination of the Guelfs. Parts of the Lamberti palace afterwards belonged to the Arte degli Oliandoli (oil-merchants) and the Arte della Mercanzia (merchants' guild). The Via Calimala (*Calle Mala*, 'Bad Street'?) was the quarter of the Guild of Wool-Merchants; to it belonged the Acciajuoli, Bardi, Cerchi, Peruzzi, and many other important families. At the corner of this street was a tabernacle containing an image of the Virgin, supposed to have arrested a great fire, inscribed :—

'Ruppe, spezzò l' orribil fuoco, fin quì volando,
Ma l' Imagin pia pote troncarlo in questo loco.'

Not only has all the interest of all this centre of Florence been remorselessly deleted since 1889, but the German-beer-drinking square—*Piazza Vittorio Emanuele*—which has replaced it would be second-rate in Birmingham. In the excavations for making it, remains of a Roman temple and baths (also destroyed since) were discovered, with traces even of an Etruscan city, showing that an Etruscan town probably existed on the site of Florence, as well as on that of Fiesole, as folk believed in Dante's time (*Inf.*, xv. 61-63). In the centre of the square, prancing over it all, is the equestrian statue of Victor Emmanuel II. by Emilio Zocchi. The steed, indeed, is in painful situation; for he is evidently not yet used to the band-stand beneath him, which he wishes to jump over; or does he perhaps desire to plunge with his immortal master into an abyss (like that of Curtius) which stubbornly refuses to open for him?

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[1] The name bears witness to the former abundance of the towers, which were a necessity with the Florentine and Roman nobles.

[2] Arms: Gules, a lion, or, crowned.

[3] Arms: Az., 6 balls, or.

Returning to the Via Calzaioli, on the right (near the end), an inscription marks the house where the poet Salomone lived, and died in 1815. Another inscription records how a sycophant, Cerretieri Visdomini, to flatter the Duke of Athens, put his arms (a double-tailed lion rampant) over his house. This folly caused him to be torn to pieces by the people when the Duke was expelled 1343), but the arms remain, with their story beneath them.

Loggia del Bigallo.

On the left, where the street falls into the **Piazza del Duomo,** is the exquisitely beautiful little gothic loggia called the **Loggia del Bigallo,** with a deep-shadowing cornice and roof, with great probability attributed to *Andrea Orcagna*, enclosed with iron gate by *Francesco Petrucci da Siena*, and an oratory. It dates from 1352.

The statuettes on either side the Virgin, on the façade, of S. Pietro Martire and S. Lucia, are by *Filippo di Cristoforo*, 1413.

'The Madonna is interesting as the prototype of all future Madonnas of the Pisan school. In strict accordance with the spirit of early Christian art, which demanded the concealment of her figure, she is amply draped; and in token of her peculiar mission of showing Christ to the world, she holds Him far from her, as though her natural affections were absorbed in reverence for His divine nature.'—*Perkins's 'Tuscan Sculptors.'*

The upper chambers, or offices, of the Bigallo contain some interesting frescoes relating to the Temporal Works of Mercy. In the oratory is a beautiful **predella**, composed of what Vasari calls 'superb miniatures' by *R. Ghirlandajo*, and a greatly revered image of the Virgin by *Alberto Arnoldi*, 1361.[1]

'It is the only known work of the artist. The Madonna is a dignified matron, rigid in attitude and impassive in countenance, enveloped in a once star-spangled drapery, of which the massive and carefully arranged folds fall over the lower half of the body of the Child, who sits poised upon her left arm. Although without beauty or expression, this group has a certain grandeur, from its impassiveness, like Egyptian statues, which seem immutable as fate, mocking at all approach to human sympathy.'—*Perkins's 'Tuscan Sculptors.'*

The altar of gilded cypress is the work of Antonio 'il Caroto.'

The **Bigallo** is intimately connected with the *Confraternity of the Misericordia* (called also Compagnia del Bigallo), on the other side of the Via Calzaioli, and the foundation of both had its origin in the piety of Pietro Borsi, who, in 1240, persuaded his young companions to agree that any one of them who used blasphemous language should pay a fine for the assistance of sick or wounded persons; from that time onward the 'Brothers of Mercy' have existed in Florence.

'The **Misericordia** continues faithful to its work of six centuries. At a sound from the Campanile of the Cathedral, the Giornante, or day-worker, hastens to the residence in the Piazza, to learn his duties from the captain, or Capo di Guardia: a half-hour glass is turned to mark the interval between the summons and his arrival. Every Giornante is provided with his long black dress, and the hood which covers his face, only leaving holes for the eyes, so that he may not be recognised when upon his labour of mercy. The captain repeats the words, "*Fratelli, prepariamoci a fare quest' opera di misericordia*"—"Brothers, let us prepare to perform this work of mercy;" and, kneeling down, he adds, "*Mitte nobis, Domine, charitates, humilitates et fortitudines;*" to which the rest reply, "*Ut in hac opera te sequàmur:*" after a prayer the captain exhorts the Brethren to repeat a Pater Noster and Ave Maria for the benefit of the sick and afflicted; then four of the number take the litter on their shoulders, and, preceded by their captain, the rest follow, bearing the burden in turns, and repeating every time when another set take it up, "*Iddio le ne renda il merito,*" to which those who are relieved answer, "*Vadano in pace*"—"Go in peace." When sent for by a sick person, the Brothers assist in dressing the patient, and carry him down to the litter, where he is gently and carefully laid. The Brethren sometimes act as sick-nurses, to which office they are trained; but they may never receive any remuneration, nor taste anything except a cup of cold water. As the Brothers of the Misericordia passed along the streets of Florence, all persons formerly raised their hats reverentially; but this custom has not been generally observed during the last few years.'—*Horner.*

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[1] The Bigallo was terribly injured by 'restorers' in 1881–82.

'The Grand-Duke wore the black robe and hood, as a member of the Compagnia della Misericordia, which brotherhood includes all ranks of men. If an accident takes place, their office is to raise the sufferer, and bear him tenderly to the hospital. If a fire breaks out, it is one of their functions to repair to the spot and render their assistance and protection. It is also among their commonest offices to attend and console the sick; and they neither receive money, nor eat, nor drink, in any house they visit for this purpose. Those who are on duty for the time are called together, at a moment's notice, by the tolling of the great bell of the tower; and it is said that the Grand Duke might be seen, at this sound, to rise from his seat at table and quietly withdraw to attend the summons.'—*Dickens.*

'While these brothers, "black-stoled, black-hooded, like a dream," continue to light the way to dusty death with their flaring torches through the streets of Florence, the mediæval tradition remains unbroken, Italy is still Italy. They knew better how to treat Death in the Middle Ages than we do now. These simple old Florentines, with their street wars, their pestilences, their manifold destructive violences, felt instinctively that he, the inexorable, was not to be hidden or palliated, not to be softened or prettified, or anyways made the best of, but was to be confessed in all his terrible gloom; and in this they found, not comfort, not alleviation, but the anæsthesis of a freezing horror. Those masked and trailing sable figures, sweeping through the wide and narrow ways by night to the wild, long rhythm of their chaunt, in the red light of their streaming torches, and bearing the heavily draped bier in their midst, supremely awe the spectator, whose heart falters within him in the presence of that which alone is certain to be.'—*W. D. Howells.*

A few doors beyond the Bigallo is the little **Piazza Adimari,** where occur the shields of the Misericordia belonging to it, and of Acciajuoli impaling Minerbetti.

We are now at the ritual centre of Florentine interest, in the Square of the Cathedral (1296).

S. Reparata was for six hundred years (from 680 to 1296) the chief patroness of Florence. According to the old Florentine legend, she was a virgin of Cesarea, in the province of Cappadocia, and bravely suffered a cruel martyrdom in the persecution under Decius, when only twelve years old. She was, after many tortures, beheaded by the sword; and as she fell dead, her pure spirit was seen to issue from her mouth in form of a dove, which winged its way to heaven.

'The Duomo at Florence was formerly dedicated to S. Reparata; but about 1298 she appears to have been deposed from her dignity as sole patroness; the city was placed under the immediate tutelage of the Virgin and S. John the Baptist, and the Church of S. Reparata was dedicated anew under the title of Santa Maria del Fiore.'—*Jameson's 'Sacred Art.'*

'The Duomo was called S. Maria del Fiore, in allusion to the lily in the city arms, which marks the tradition that Florence was founded in a field of flowers. The noble document by which the building of this cathedral was decreed shows that the city was then governed by a body of men representing all the force and intelligence of the State. "Since," it says, "the highest mark of prudence in a people of noble origin is to proceed in the management of their affairs so that their magnanimity and wisdom may be evinced in their outward acts, we order Arnolfo, head-master of our commune, to make a design for the restoration of S. Reparata in a style of magnificence which neither the industry nor power of man can surpass, that it may harmonise with the opinion of many wise persons in this city and State, who think that this commune should not engage in any enterprise, unless its intention be to make the result correspond with that noblest sort of heart which is composed by the united will of many citizens."'—*Perkins's* '*Tuscan Sculptors.*'

The effect of the admirable grouping of the buildings is possibly enhanced by the confined space in which they are situated.

'We must consider all the conditions under which the great works of the old architects were constructed, and that it is probable in many cases that the very confined space in which they were built was considered in their design, and by increasing the space around them we may seriously belittle them.'—*Signor del Moro, in charge of the architectural works at Florence.*

Modern 'improvements' have done much to spoil, but:

'Forty years ago, there was assuredly no spot of ground, out of Palestine, in all the round world, on which, if you knew, even but a little, the true course of that world's history, you saw with so much joyful reverence the dawn of morning, as at the foot of the Tower of Giotto. For there the tradition of faith and hope, of both the Gentile aud Jewish races, met for their beautiful labour; for the Baptistery of Florence is the last building raised on the earth by the descendants of the workmen taught by Daedalus; and the Tower of Giotto is the loveliest of those raised on earth under the inspiration of the men who lifted up the tabernacle in the wilderness. Of living Greek work there is none after the Florentine Baptistery; of living Christian work, none so perfect as the Tower of Giotto; and under the gleam and shadow of their marbles, the morning light was haunted by the ghosts of the Father of Natural Science, Galileo; of Sacred Art, Angelico; and the Master of Sacred Song.'—*Ruskin.*

Immediately in line with the West front, to the right of the Cathedral, stands the beautiful **Campanile** *of Giotto* and *Francesco Talenti*, occupying the site of an oratory of S. Zanobio, 'in which the Seven Servants of the Blessed Virgin were miraculously called to lead a life of contemplation.'

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, as far as I know, only in one building in the world, the Campanile of Giotto. . . . In its first appeal to the stranger's eye there is something unpleasing; a mingling, as it seems to him, of over-severity with over-minuteness. But let him give it time, as he should to all other consummate art. I well remember how, when a boy, I used to despise that Campanile, and think it meanly smooth and finished. But I have since lived beside it many a day, and looked out upon it from my windows by sunlight and moonlight, and I shall not soon forget how profound and gloomy appeared to me the savageness of the Northern Gothic, when I afterwards stood, for the first time, beneath the front of Salisbury. The contrast is indeed strange, if it could be quickly felt, between the rising of those grey walls out of their quiet swarded space, like dark and barren rocks out of a green lake, with their rude, mouldering, rough-grained shafts and triple lights, without tracery or other ornament than the martins' nests in the height of them, and that bright, smooth sunny surface of glowing jasper, those spiral shafts and fairy traceries, so white, so faint, so crystalline, that their slight shapes are hardly traced in darkness on the pallor of the Eastern sky, that serene height of mountain alabaster, coloured like a morning cloud and chased like a sea-shell. And if this be, as I believe it, the model and mirror of perfect architecture, is there not something to be learned by looking back to the early life of him who raised it? I said that the Power of human mind had its growth in the Wilderness; much more must the love and the conception of that Beauty, whose every line and hue we have seen to be, at the best, a faded image of God's daily work, and an arrested ray of some star or creation, be given chiefly in the places which he has gladdened by planting there the fir-tree and the pine. Not within the walls of Florence, but among the far-away fields of her lilies, was the child trained who was to raise that head-stone of Beauty above her towers of watch and war. Remember all that he became; count the sacred thoughts with which he filled the heart of Italy; ask those who followed him what they learned at his feet; and when you have numbered his labours and received their testimony, if it seem to you that God had verily poured out upon this His servant no common nor restrained portion of His Spirit, and that he was indeed a king among the children of men, remember also that the legend upon his crown was that of David's—"I took thee from the sheepcote, and from following the sheep." —*Ruskin's* '*Seven Lamps of Architecture.*'

The bas-reliefs round the basement storey of the tower were designed by *Giotto* and *Andrea Pisano.* The former is believed to have executed those of Sculpture and Architecture, the rest being carried out by *Luca della Robbia* in the 15th century. In the second or succeeding tier are sixteen statues, several of them by *Donatello.*

'Of representations of human art under heavenly guidance, the series of bas-reliefs which stud the base of this Tower of Giotto must be held certainly the chief in Europe. . . . Read but these inlaid jewels of Giotto's once with patient following, and your hour's study will give you strength for all your life.'—*Ruskin.*

'In the old Tuscan town stands Giotto's tower,
  The lily of Florence blossoming in stone,—
  A vision, a delight, and a desire,
The builder's perfect and centennial flower,
That in the night of ages bloomed alone,
But wanting still the glory of the spire.'—*Longfellow.*

The tower is ascended by 414 steps.

The **Cathedral**—*Santa Maria del Fiore*—was begun (on the site of the Church of S. Salvatore) in 1296 by Arnolfo di Cambio, who was desired to build 'the loftiest, most sumptuous edifice that human invention could devise or human labour execute.' He, however, died in 1301, and it would seem that the work was suspended. The magnificent conception of Arnolfo—'lavoro di poesia'—was, however, dwarfed in execution. In 1334 the work begun by Arnolfo was entrusted to Giotto, who designed the tower and continued to work for three years, when he was succeeded by Andrea da Pontedera. About 1350 **Francesco Talenti** became elected Master-Architect, and worked for years on both the church and Campanile; and it is to him we owe the most part, probably, of the remaining work. A beautiful façade, on which many of the best sculptors of the time were employed, was erected soon after the death of Giotto, but was destroyed in 1515–87.[1] It is probable, moreover, that whatever may have been the original design of Arnolfo di Cambio, it was greatly modified in the prolonged period of construction. The uninteresting modern façade, commemorating the short period during which Florence was the Italian capital, is from the designs of *E. de Fabris*.

The exterior of the cathedral is encrusted with precious marbles and polychromatically enriched with sculpture in peculiar contrast to the dim and naked interior. The northern porch is especially rich; also the **southern side-door** nearest the apse—**Porta dei Canonici**—with a Madonna and child by Lorenzo di Giovanni D'Ambrogio (1402). A garland of fig-leaves by *Pietro di Giovanni* (1395). The beautiful **Porta di Mandorla** (N.) is by Niccolò Aretino, and has a mosaic of the Annunciation by Dom. Ghirlandajo. The famous Madonna above it is the work of Nanni di Banco (1418).

Until the fifteenth century, the cathedral had only a wooden **cupola**. Brunelleschi in 1417 first suggested an octagonal cupola to rest upon a drum raised above the roof, and in 1420 he was accepted as architect. Then, as Michelet says, 'the colossal church stood up simply, naturally, as a strong man in the morning rises from his bed without the need of staff or crutch.' It has the earliest double cupola, and probably the widest, in Europe. Its scientific beauty is great, but it is too large for perfect æsthetic effect.

'Domes had been constructed not so long before at Pisa, Siena, and at S. Marco in Venice, but none of them on such a grand scale, the diameter being one hundred and thirty-eight and a half feet, and the altitude of the dome itself one hundred and thirty-three feet, measured from the cornice to the eye of the dome. The difficulties of so large a construction were much increased by the adoption of the drum on which the dome is raised, and through which it is lighted. There is a separation between the inner and outer shell of the dome, but they are concentric, or nearly so. As the altitude of the dome is in itself too great for good proportion internally or for decorative effects, the result might have been finer had the inner dome parted company from the outer with a lower centre; but that would have increased the thrust at the top of the drum, which it was Brunelleschi's aim to reduce to a minimum; hence the acutely-pointed form of both domes.'—*William Anderson, R.I.B.A.*, '*The Architecture of the Renaissance in Italy*,' p. 15, 1901.

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[1] Any one who wishes to know what the old façade was like should find, on the south side of the first cloister of S. Marco, the picture of Archbishop S. Antonino making his solemn entry to the Duomo in 1446.

When, a century afterwards, Michelangelo was desired to surpass, in S. Peter's at Rome, the work of Brunelleschi, he replied—

'Io farô la sorella
Più grande già, ma non più bella.'

It was completed in 1461 after Brunelleschi's decease. The ball and cross were added by *Andrea Verocchio* in 1469.

The general effect of the *Interior* is bare, like a riding school, and chilling. It is built of Pietra Serena—a sandstone quarried N. of the city in a tertiary formation, the poetic quality of which does not appear, though its constructional virtue is undeniable.

'To tell the truth, the Duomo at Florence is a temple to damp the spirit, dead or alive, by the immense impression of stony bareness, of drab vacuity, which one receives from its interior, unless it is filled with people.'—*W. D. Howells*' '*Tuscan Cities*.'

The chief colour comes from the rich but very dirty stained glass of the narrow windows. The arches are of such great span that there are only **four bays** forming the aisles on either side of the nave.

'Like all inexperienced architects, Arnolfo seems to have thought that greatness of parts would add to the greatness of the whole, and in consequence used only four great arches in the whole length of his nave, giving the central aisle a width of fifty-five feet clear. The whole width is within ten feet of that of Cologne, and the height about the same, and yet, in appearance, the height is about half, and the breadth less than half, owing to the better proportion of the parts and to the superior appropriateness in the details on the part of the gothic cathedral.'—*Fergusson*.

Proceeding round the church from the west door, we find, on the extreme left of the entrance, for it stands correctly facing the west, first the statue of the autocrat Boniface VIII. in white marble, wearing a very tall mitre with but one crown, then the interesting frescoed memorial in *terra verde* to Giovanni Aguto, or **Sir John Hawkwood**,[1] a captain of a Free Company, who, from 1364, for thirty years, 'led a soldier's life in Italy, fighting first for one town and then another—here for bishops, there for barons, but mainly for those merchants of Florence from whom our Lombard Street is named.'[2] He did not scruple to transfer his services from one Lordship to another for higher payment, and Forsyth not inaptly describes his portrait as 'prancing over the military praise which he obtained by traitorously selling to Florence the Pisans who paid him to defend them.' The funeral obsequies of Sir John in 1394 were most sumptuously carried out, the Signoria providing the black dresses even for his widow, son, and daughters, and their households; while the bier, draped in crimson and gold, was brought into the great Piazza with 100 torches, the banners of all the Guilds, accompanied by fourteen caparisoned charges led by some of Hawkwood's lancers, together with his sword, shield, helmet, and pennon bearing a harpy. All the shops were closed, and the community was dressed in black, the bells all over the city pealing solemnly. The body was then borne, first to the Baptistery, and there exposed with the sword laid upon the breast and the baton clenched in the right hand, surrounded by torches and weeping women. Thence, it was carried across to the Duomo, where a funeral oration was pronounced and the great captain was temporarily laid to rest in the choir. Later his remains were transferred by request of Richard II. to England, and passed on to Sable Hedingham in Essex, where Hawkwood's lands lay, and where a chantry chapel became endowed for the maintenance of a priest to pray for his soul. The magistrates of Florence wrote :—

> 'Although we should consider it glorious for us and our people to possess the dust and ashes of the late valiant knight, nay, most renowned captain, Sir John Hawkwood, who fought most gloriously for us as the commander of our armies, and whom at the public expense we caused to be interred in the Cathedral Church of our city; yet, notwithstanding, according to the form of the demand, that his remains may be taken back to his own country, we freely concede the permission, lest it be said that your sublimity asked anything in vain, or fruitlessly, of our reverential humility.'

They seem quite to have forgotten the monies due to their bankers since 1343.

> 'Hawkwood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration

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[1] Arms of Hawkwood: Argent, on a chevron sable, 3 scallops.

[2] See Ruskin, '*Fors Clavigera.*'

of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this kind is hardly bestowed, certainly not so continually, on any former captain.'—*Hallam.*

The monument is by *Paolo Uccello*, and was transferred to canvas in 1845. By the same artist are four heads of prophets, at the angles of the clock. Over the **S. door** is a portrait of the Condottiere Niccolò Marucci da Tolentino, 1434, by *Andrea del Castagno.* Above is a round window.

In the **S. aisle** are the monuments of Brunelleschi, with a bust by his pupil, *Il Buggiano*, and an epitaph by Carlo Marsuppini; and of Giotto, placed here in 1490 by Lorenzo de' Medici, with a bust and ornamental frame by *Benedetto da Majano*, and an epitaph by Politian. On the opposite column is a portrait of S. Antonino, the beatified Dominican bishop and chronicler, by *Francesco Morandi.*

Over the **first door** is the monument of Pier Farnese, another captain of Free Companies, who died of the plague in 1363. It was formerly surmounted by an equestrian statue. Beyond the next column is a statue of Hezekiah by *Nanni di Banco.* Then comes the monument of Marsilio Ficino, an illustrious humanist, born 1433, who was first President of the Platonic Academy. His bust is by *Andrea Ferrucci da Fiesole* (1521).

Over the second door—**Porta del Capitolo**—is the monument by *Tino di Camaino* of the Bishop Antonio d' Orso, who, in 1312, led his canons out in armour against Henry VII., Dante's ideal emperor, when he was beleaguering Florence. When his tomb was removed hither in 1843, his body was found in perfect preservation. The family of Orsi still exists in Florence.

The stained **windows** of the **S. transept** are good works of *Domenico Livi da Gambassi*, *c.* 1434.

The **lunettes** over the doors of the two **Sacristies**—simple white on a blue ground—are among the earliest works of *Luca della Robbia*,[1] and represent the Ascension and the Resurrection. It was to the **Sagrestia Vecchia** that Lorenzo de' Medici escaped, after seeing his brother Giuliano killed before the altar, in the conspiracy of the Pazzi, Sunday, April 26, 1478. Politian, who was with him, secured the door against the enemy, while Antonio Ridolfi sucked his wound, lest it should have been poisoned.

'The moment when the priest at the high altar finished the mass, was fixed for the assassination. Everything was ready. The conspirators, by Judas kisses and embracements, had discovered that the young men wore no protective armour under their silken doublets. Pacing the aisle behind the choir, they feared no treason. And now the lives of both might easily have been secured, if at the last moment the courage of the hired assassins had not failed them. Murder, they said, was well enough, but they could not bring themselves to stab men before the consecrated body of Christ. In this extremity a priest was found, who, "being accustomed to churches," had no scruples. He and another reprobate were told off to Lorenzo. Francesco de' Pazzi himself undertook Giuliano. The moment for attack arrived. Francesco plunged his dagger into the heart of Giuliano. Then, not satisfied with this death-blow, he struck again, and in the heat of passion wounded his own thigh. Lorenzo escaped with a flesh-wound from the poniard of the priest, and rushed into the sacristy.—*J. A. Symonds.*

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[1] Luca di Simone della Robbia was born in 1388 in his family house near S. Barnaba in the Via dell' Acqua.

Behind the high altar is a Pietà, an unfinished and, the inscription says, last work of Michelangelo, executed in 1555, when he was in his eighty-first year. The wooden **crucifix** over the altar is by *Benedetto da Majano.* Beneath the **central altar** of the apse is the famous **Shrine of San Zenobio** ('Arca di S. Zenobio') by *Ghiberti*, 1446.

'Beautiful, indeed, is the relief upon its front, which represents the miraculous restoration of a dead child to life by the Saint, in the presence of his widowed mother. In the centre lies the body, over which the spirit hovers in the likeness of a little child, between the praying Saint and the kneeling mother, around whom cluster a crowd of spectators. The story is exquisitely told, the kneeling figures are full of feeling, the bystanders of sympathy, and the vanishing lines of the perspective are managed with wonderful skill, so as to lead the eye from the principal group, through the nearer and more distant spectators, to the gates of the far-off city. Two other miracles of the Saint are represented on the ends of the "Cassa," and at the back are six angels in relief, sustaining a garland, within which is an inscription commemorative of this holy and learned man, who abjured Paganism in his early youth, bestowed his private fortune upon the poor, and was made one of the seven Deacons of the Church by Pope Damasus; he was subsequently Legate at Constantinople, and at the time of his death held the office of Bishop of Florence.'—*Perkins's 'Tuscan Sculptors.'*

'On peut dire que jamais la mémoire d'un saint n'avait été consacrée par un pareil monument. Sous le rapport de l'art proprement dit, toutes les perfections imaginables y sont atteintes.'—*Rio.*

In the chapels of the apse are:

Nanni di Banco. S. Luke.
Donatello. S. John the Evangelist.
Donatello. S. Matthew.
Niccolò Aretino. S. Mark.

The **Sagrestia Nuova** (della Messa) has pannelled bronze doors by *Luca della Robbia* and *Maso di Bartolommeo*, and contains inlaid wardrobes by *G. di Maiano.*

In the **N. transept** is a gnomon invented in 1468 by the Florentine Paolo Toscanelli. Here are fresco portraits, of Pietro Corsini, Bishop of Florence, 1405, by *Santi di Tito*, and of Luigi Marsili, a learned theologian, 1394, by *Bicci di Lorenzo.* In a niche of one of the dome pillars is a S. Jacopo, by Sansovino, 1517.

Over the first door, on entering the north aisle from the east, is the tomb of Aldobrandino Ottobuoni, ob. 1256. Close by is a fresco of Dante expounding his 'Divina Commedia,' painted, when the church was used for lectures on that subject, by *Domenico di Michelino*, a pupil of Fra Angelico, in 1465. The inscription by Politian was added in 1470.

S. Maria del Fiore.

'Dante, vêtu d'une robe rouge, tenant son livre ouvert, est au pied des murs de Florence, dont les portes sont fermées pour lui. Tout près, on découvre l'entrée des gouffres infernaux ; Dante les montre de la main et semble dire à ses ennemis : Vous voyez le lieu dont je dispose. Mais il y a plus de douleur que de menace sur son visage qu'il penche tristement. La vengeance ne le console pas de l'exil. Plus loin s'élève la montagne du purgatoire avec ses rampes circulaires, et au sommet l'arbre de vie du paradis terrestre. Le paradis est désigné par des cercles un peu indistincts qui entourent toute la composition. Dante est là avec son œuvre et sa destinée. Cette curieuse représentation est de 1450. Son auteur fut un religieux qui expliquait alors *la Divine Comédie* dans la cathédrale. Ainsi, cent trente ans après la mort de Dante, on faisait un cours public sur son poëme dans la cathédrale, et on suspendait aux parois de l'église l'image du poëte à côté de celles des prophètes et des saints.'—*Ampère.*

The wooden urn above the next door is that of Don Pedro of Toledo, the great Viceroy of Naples (1553), and father of the Grand-Duchess Eleanora, who was rumoured to have been poisoned by his son-in-law, Cosimo I. Beyond this are a modern monument with a bust to the architect, Arnolfo di Cambio; a statue of the scholar, Poggio Bracciolini, by *Donatello;* and the monument of Antonio Squarcialupo, the musical composer and organist, with a bust by *Benedetto da Majano.* Against the column opposite this monument is a picture of S. Zenobio, seated between S. Crescenzio and S. Eugenio, who kneel on either side.

The fresco of the **cupola** was begun by *Giorgio Vasari*, and finished by *Federigo Zucchero* (1579).

We cannot visit the Cathedral without recalling the scenes which took place here during the preaching of Savonarola in the great 'revival' of the fifteenth century.

> 'The people got up in the middle of the night to get places for the sermon, and came to the door of the cathedral, waiting outside till it should be opened, making no account of any inconvenience, neither of the cold nor the wind, nor of standing in winter with their feet on the marble; and among them were young and old, women and children, of every sort, who came with such jubilee and rejoicing that it was bewildering to hear them, going to the sermon as to a wedding. Then the silence was great in the church, each one going to his place; and he who could read, with a taper in his hand, read the service and other prayers. And though many thousand people were thus collected together, no sound was to be heard, not even a "hush," until the arrival of the children, who sang hymns with so much sweetness that heaven seemed to have opened. Thus they waited three or four hours till the Padre entered the pulpit, and the attention of so great a mass of people, all with eyes and ears intent upon the preacher, was wonderful; they listened so, that when the sermon reached its end it seemed to them that it had scarcely begun.'—*Burlamacchi.*

> 'The beauty of the past in Florence is like the beauty of the great Duomo.
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> 'About the Duomo there is stir and strife at all times; crowds come and go; men buy and sell; lads laugh and fight; piles of fruit blaze gold and crimson; metal pails clash down on the stone with shrillest clangour; on the steps boys play at dominoes, and women give their children food, and merry-makers join in carnival fooleries; but there in the midst is the Duomo all unharmed and undegraded, a poem and a prayer in one, its marbles shining in the upper air, a thing so majestic in its strength, and yet so human in its tenderness, that nothing can assail and nothing equal it.'—*Ouida*, '*Pascarel.*'

S. Giovanni (S. John Baptist), 'the **Baptistery** of my gracious St. John,' as Dante calls it, was once the cathedral. Its age is uncertain, but probably dates from the fifth or sixth century, when octagonal structures had become popular in the

Christian world. It may well occupy the site of a temple of Mars, as says tradition.

Externally the **Baptistery** is a black and white octagonal building in three sections, with a pyramidal roof and lantern. As we look at it further, we become aware that this peculiar Florentine black and white decoration has its origin in architectural spacing. Here and there are seen a set of pretended blocks, lined out; and here and there pretended relief arcading—even as our northern gothic architects and masons, in the best periods, used artificial painted lines, even over their finest masonry. Here, however, it is designed methodically to accommodate the division of each facet of the octagon into three bays. On the **ground storey** each facet aforesaid is marked by flat pilasters which, continued into the **second section**, terminate in round black and white arches, containing alternately round-headed and square windows. On the **third section** or storey, flat fluted pilasters, corinthian, carry up the surface, enclosing rectangular panels of white marble in black marble frames. Flanking the **Eastern door** (facing the Duomo) are two mended ancient porphyry columns. Others, of granite, flank the other entrances. The whole effect is striking, but not at first fascinating. It is a speciality of Florence, full of character and originality. Time has given it poetry.

Within, although there is plenty of 'correspondence,' no one, however skilful, could predict from given external features the interior effects. Rising from a floor of broad-panelled mosaic, each **facet of the octagon** is divided up into the **three bays** corresponding to the exterior ones by granite columns having gilded caps. Compound fluted pilasters fill the angles, excepting on the west side, where the original **portico** has been blocked up and converted, for placing the **high altar and choir**, into a deep rectangular recess crowned by a bold mosaic-inlaid arch, which invades the second storey with grand effect. On the opposite side (**E.**) the interruption is caused by the insertion of the **organ-gallery**. On the north-west side of the basement, between two granite columns, is placed beneath a graceful gilded canopy the splendid **tomb of Pope John XXIII.**, and above it hangs a cardinal's hat. On the opposite side of the choir is a statue of **S. John the Baptist**, in front of which is placed **the font**, so continually in use. The upper storey, above a rich mosaic frieze and marble cornice, consists of a **gallery** masked by an arcade of three in each facet of the building, whereof each arch is bifurcate. These coupled arches rise from a dado decorated with rectangular mosaic panels, containing apostles, prophets, and saints. This gallery, communicating from facet to facet, is lit by small splayed windows. It is succeeded by a frieze of mosaic and cornice, as before, carrying a second clear storey, which supports the dome. The latter is covered with mosaic and crowned with a lantern, though originally it was open, like the Pantheon at Rome.

It is entered on the **S.** by the glorious **Gates** of *Andrea Pisano*, executed in 1330. Of their twenty large **panels** appropriately representing scenes in the life of the Baptist, the two most beautiful are those of Zacharias naming his son, and of S. John being laid in the tomb by his disciples.

'In the **first,** Zacharias is represented as a venerable old man, writing at a table, near which stand a youth and two women, beautifully draped, and grouped into a composition whose antique simplicity of means shows how far Andrea had advanced beyond Niccola and Giovanni (Pisano), who could not tell a story without bringing in a crowd of figures. In the **Burial of S. John** we see a sarcophagus, placed beneath a gothic canopy, into which five disciples are lowering the dead body of their master, two at the shoulders (one of whom evidently sustains the whole weight of the corpse), and two at the feet, while a sorrowing youth holds up a portion of the winding-sheet; a monk, bearing a torch, looks down upon the face of S. John from the other side of the Arca, and near him stands an old man, his hands clasped in prayer and his eyes raised to heaven. In these works we find sentiment, simplicity, purity of design, and great elegance of drapery, combined with a technical perfection hardly ever surpassed, while the single allegorical figures show the all-pervading influence of Giotto, from whom Andrea learned to use the mythical and spiritual elements of German art, as Giovanni Pisano had used the fantastic and dramatic. When they were completed and set up in the doorway of the Baptistery, now occupied by Ghiberti's Gates of Paradise, all Florence crowded to see them; and the Signory, who never quitted the Palazzo Vecchio in a body except on the most solemn occasions, came in state to applaud the artist, and to confer upon him the dignity of citizenship.'—*Perkins's 'Tuscan Sculptors.'*

Scarcely less beautiful are the **N. Gates,** of 1401, by *Lorenzo Ghiberti.*[1] Twenty subjects from the New Testament inclosed in a marvellous frieze of foliage, fruit, and birds.

'The northern gate is the result of that famous competition which opened the Quattro-cento. It was assigned to Lorenzo Ghiberti in 1403, and he had with him his stepfather, Bartolo di Michele, and other assistants (including, possibly, Donatello). It was finished and set up, gilded, in April 1424, at the main entry between the two porphyry columns opposite the Duomo, whence Andrea Pisano's gate was removed. It will be observed that each new gate was first put in this place of honour, and then translated to make room for its better. The plan of Ghiberti's is similar to that of Andrea's gate—in fact, it is his style of work brought to its ultimate perfection. Twenty-eight reliefs represent scenes from the New Testament, from the Annunciation to the Descent of the Holy Spirit; while in eight lower compartments are the four Evangelists and the four great Latin doctors. The scene of the Temptation of the Saviour is particularly striking, and the figure of the Evangelist, John, the Eagle of Christ, has the utmost grandeur. Over the door are three finely modelled figures, representing S. John the Baptist disputing with a Levite and a Pharisee—or perhaps the Baptist between two prophets—by Giovanni Francesco Rustici (1506–1511), a pupil of Verocchio, who appears to have been influenced by Leonardo da Vinci.'—*Edmund C. Gardner*, '*The Story of Florence*,' p. 255.

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[1] Son of Cione di Ser Buonacorso di Abatino di Ghiberti. Born in 1378, he sat amongst the twelve Buonuomini in 1443, and amongst the sixteen Gonfalonieri in 1446. He bought a fine estate near Badia a Settimo, and had a house in Borgo Allegri, where he died in 1455.

The **E. Gates** were executed by the same artist, 1447–1452. It was of these that Michelangelo said that they 'were worthy to be the gates of Paradise.' The ten compartments represent subjects from the Old Testament. The head in the centre is said to be the artist's portrait, and that next to it, Bartolo, his stepfather. The inscription is near them 'Laurentii Cionis de Ghibertis mira arte fabricatum.'

'In modelling these reliefs,' says Ghiberti, in his second Commentary, 'I strove to imitate Nature to the utmost, and by investigating her methods of work to see how nearly I could approach her. I sought to understand how forms strike upon the eye, and how the theoretic part of sculptural and pictorial art should be managed. Working with the utmost diligence and care, I introduced into some of my compositions as many as a hundred figures, which I modelled upon different planes, so that those nearest the eye might appear larger, and those more remote smaller in proportion.'

'L'ouvrage dura quarante ans, dit Vasari, c'est à dire un an de moins que n'avait vécu Masaccio, un an de plus que ne devait vivre Raphaël. Lorenzo, qui l'avait commencé plein de jeunesse et de force, l'acheva vieux et courbé. Son portrait est celui de ce vieillard chauve qui, lorsque la porte est fermée, se trouve dans l'ornement du milieu; toute une vie d'artiste s'était écoulée en sueurs, et était tombée goutte à goutte sur ce bronze!'—*Alexandre Dumas.*

Each of the gates is surmounted by a group in bronze, viz.:—

(*Northern*) *Giov. Franc. Rustici.* S. John Baptist preaching to a Pharisee and Sadducee (?)
(*Eastern*) *Andrea da Sansovino.* The Baptism of our Lord.
(*Southern*) *Vincenzio Danti.* The Decollation of S. John Baptist.

The detached porphyry columns near the eastern gates were a gift from Pisa in gratitude for the protection afforded by Florence in 1114.

The **Interior** of 'San Giovanni' is very dark, even when empty. It is surrounded by sixteen columns, of which fifteen are of grey granite and one of white marble—the last believed to be the column on which the statue of Mars stood near Ponte Vecchio, and at the foot of which Buondelmonte fell, murdered by the Amidei. The cupola is covered with mosaics, having a huge figure of Christ in the centre, surrounded by 'Angels, Thrones, Dominations, and Powers.' Tuscan mothers take their children propitiously to the ancient and gloomy building. The silence is full of joy; nor does the priest partake of the solemnity. None of the three look up to see or heed the dingy mosaics displaying the ghastly scenes of retribution. The latter, in fact, have faded with age, as are now doing with advancing enlightenment the credulous ideas which suggested their representation. The mosaic of the Tribune is by *Jacopo Turrita*, author of the famous mosaic in the Lateran at Rome. The high-altar has a beautiful frontal of silver *repoussé* work.

The present font replaces one brought from S. Reparata in 1128. This was a large basin for immersion, surrounded by smaller basins, one of which was broken by Dante while saving a child from drowning. Speaking of the holes in which sinners guilty of simony are punished, he says :—

> 'Non mi parien meno ampi nè maggiori
> Che quei che son nel mio bel San Giovanni
> Fatti per luogo de' battezzatori ;
> L' un degli quali, ancor non è molt' anni,
> Rupp' io per un che dentro vi annegava :
> E questo sia suggel ch' ogni uomo sganni.'—*Inf.* xix. 16.

All the children born in Florence are still baptized in the present font.

The beautiful **tomb of John XXIII**. (Baldassare Cossa) is by *Donatello* and his pupil *Michelozzo Michelozzi*. After John was deposed by the Council of Constance, he came to Florence to humble himself to his successful rival, Martin V., and died here in 1417 in the Palazzo Orlandini. He was honoured with a magnificent funeral, for which he had left funds. He had provided for his tomb by his will. Pope Martin (Colonna) residing at S. Maria Novella, objected to the words 'Quondam Papa' in the epitaph, and desired Cosimo de' Medici to alter them, but he proudly declined in the words of Pilate, 'Quod scripsi, scripsi.' A tomb, with a gothic inscription, on the left of this, commemorates Ranieri, Bishop of Florence.

'This monument is curious as the subject of a Florentine tradition. A woman who made a fortune by the sale of vegetables, and was known in Florentine dialect as the "Cavajola" (cabbage-wife), bequeathed money to have the bells of Ogni Santi and the Cathedral annually rung from the 1st of November to the last day of Carnival for the repose of her soul. Her memory is held in much respect by her townspeople, who believed that in some unaccountable manner her bones rest in the sarcophagus of Bishop Ranieri, whose tomb has therefore been called La Tomba della Cavajola.'—*Horner.*

A Roman sarcophagus near the font is a relic of many of the kind which once stood on the outside of the building, around which Guido Cavalcante used to muse, and which were removed *c.* 1292. A lean Magdalen, in wood, is the work of *Donatello.*

'Donatello la volle specchio ai penitenti, non incitamento alla cupidizia degli sguardi, comè avenne ad altri artisti.'—*Cicognara.*

Jacopo Bellini was forced to do public penance in the Baptistery (April 8, 1425) for thrashing one Bernardo di Ser Silvestri, who had thrown stones into his studio.

'The interior of the Baptistery has a charm of solemnity, almost of sadness, like some old mother brooding over generations of her children who have passed away—old, old, meditative still, lost in a deep and silent mournfulness. The great round of the walls, so unimpressive outside, has within a severe and lofty grandeur. The vast walls rise up dimly in that twilight coolness which is so grateful in a warm country—the vast roof tapers yet farther up, with one cold pale star of light in the centre; a few figures, dwarfed by its greatness, stand like ghosts about the pavement below—one or two kneeling in the deep stillness; while outside all is light and sound in the piazza, and through the opposite doors a white space of sunny pavement appears dazzling and blazing.'—*Blackwood*, DCCV.

On Thursday before Easter a feast of candles seems to be held in every church, and crowds stream in and out all day. At the doors, outside, sit sellers of these hazel and willow wands, which are twined about with thin strips of blue and red paper. As they are already denuded of bark, they become thus red, white, and blue. The children eagerly purchase them, and, going into church thus weaponed, they beat the pavements with them. The rods symbolise the scourges with which Christ was scourged; and the three colours his innocent flesh and the blood and bruises inflicted upon it. The children, however, are supposed to be flogging Judas. It is not a little naïve that children should thus come to be afforded amusement in remembrance of the sufferings of their best Friend. Depend upon it, many a small brother or sister cries at that game before night. But after all it may go back farther and be but another pagan custom, the meaning of which is obscured, transferred, and adapted to Christian usage.

The **Piazza del Duomo** contains several points of interest in Florentine history. The alley which leads from the piazza, behind the Misericordia, to the Via Calzaioli, records in its name of **Via della Morte** a curious story which is told by Boccaccio.

> 'Antonio Rondinelli, having fallen in love with Ginevra degli Amieri, could not by any means obtain her from her father, who preferred to give her to Francesco Agolanti, because he was of noble family. The grief of Rondinelli cannot be described, but it was equalled by that of Ginevra, who could never be reconciled to the marriage which was arranged for her. Whether, therefore, from a struggle with hopeless love, or from hysteria, or some other cause, it is a fact that, after this ill-assorted marriage had lasted for four years, Ginevra fell into an unconscious state, and, after remaining without pulse or sign of life for some time, was believed to be dead, and as such was buried in the family tomb in the cemetery of the Duomo near the Campanile. The death of Ginevra, however, was not real, but an appearance produced by catalepsy. The night after her interment she returned to consciousness, and, perceiving what had happened, contrived to unfasten her hands, and crept as well as she could up the little steps of the vault, and, having lifted the stone, came forth. Then, by the shortest way, called Via della Morta from this circumstance, she went to her husband's house in the Corso degli Adimari; but, not being received by him, who from her feeble voice and white dress believed her to be a spectre, she went to the house of Bernardo Amieri, her father, who lived in the Mercato Vecchio behind S. Andrea, and then to that of an uncle who lived close by, where she received the same repulse.
>
> 'Giving in to her unhappy fate, it is said that she then took refuge under the loggia of S. Bartolommeo in the Via Calzaioli, where, while praying that death would put an end to her misery, she remembered her beloved Rondinelli, who had always proved faithful to her. To him she found her way, was kindly received and cared for, and in a few days restored to her former health.
>
> 'Up to this point the story has nothing incompatible with truth, but that which is difficult to believe is the second marriage of Ginevra with Antonio Rondinelli, while her first husband was still living, and her petition to the Ecclesiastical Tribunals, who decided, that the first marriage having been dissolved by death, the lady might legitimately accept another husband.'—*Osservatore Fiorentino.*[1]

The next side-street, Via dello Studio, contains the **Collegio Eugeniano,** founded for chorister-boys by Pope Eugenius IV. in 1435. At the corner of this street an inscription marks the birthplace of Beato S. Antonino (1389-1459).

Close by, on the south of the piazza, in front of the House of the Canons, are modern statues of its two architects, Arnolfo di Cambio and Brunelleschi, by *Pampaloni* (1830).

Farther down the piazza, on the same side, is the stone inscribed '**Sasso di Dante**' (now let into the wall), where Dante is said to have sat and gazed at the cathedral.

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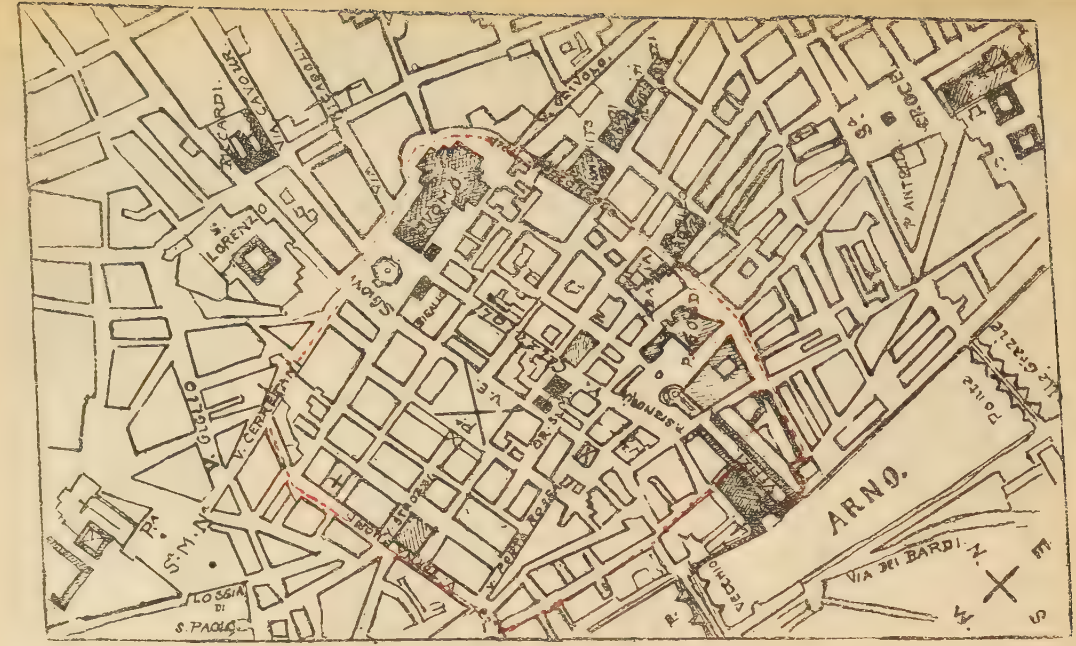
[1] This story is known in France by the poem of Scribe, 'Guido et Ginevra.'



FLORENCE

(*From S. M. Novella to S. Croce*)

To face p. 130

[illegible]

> 'On the stone
> Called Dante's,—a plain flat stone scarce discerned
> From others in the pavement—whereupon
> He used to bring his quiet chair out, turned
> To Brunelleschi's church, and pour alone
> The lava of his spirit when it burned:
> It is not cold to-day. O passionate
> Poor Dante, who, a banished Florentine,
> Didst sit austere at banquets of the great
> And muse upon this far-off stone of thine,
> And think how oft a passer used to wait
> A moment, in the golden day's decline,
> With "Good-night, dearest Dante!"—well, good-night!
> *I* muse now, Dante, and think verily,
> Though chapelled in the by-way out of sight,
> Ravenna's bones would thrill with ecstasy,
> Couldst know thy favourite stone's elected right
> As tryst-place for thy Tuscans to foresee
> Their earliest chartas from.'—*Eliz. Barrett Browning.*

All around the northern side of the Duomo are old palaces, having arcaded rustic basements, once belonging to the Berardi and the former Opera del Duomo.

At the eastern angle of the piazza is a palace marked by a bust of Cosimo I., which was at one time the residence of Lorenzo de' Medici. At 21 Via dei Servi, lived and worked Donatello.

An archway close to this palace leads to the **Opera del Duomo** or *Museo di S. Maria del Fiore* (entrance, 50 c.), which contains a most interesting collection of objects and fragments connected with the church. The *First Hall*, on the ground floor, contains a statue of the Virgin and Child from the original front of the Cathedral, and the original font surmounted by an angel. On the stairs are admirable reliefs from the original *coro* by Baccio Bandinelli and Giovanni Bandini.

In the *Second Hall* are:

71. The ancient *Cantoria*, or singing gallery of the cathedral, by *Luca di Simone* and *Marco della Robbia* (1431). It is inscribed with the 150th Psalm, the verses of which are illustrated by the reliefs.

72. An exquisite *Cantoria* ascribed to *Donato di Nicolo di Betto Bardi* (Donatello) (1433).

92, 93. *Andrea Pisano* (1406–70). Two admirable statuettes.

94. *Pagno di Lapo Portigiani*, XV. c. A relief of the Madonna and Child.

95. *Niccolò di Piero Lamberti*, XV. c. Statues representing the Annunciation, from the old façade.

97. Magnificent silver *dossale* or altar-front of XIV. and XV. c., with twelve exquisite reliefs representing the story of S. John Baptist.

This was taken every year to the Baptistery (S. Giovanni Battista) on the festival of the saint, till 1891.

98. Magnificent silver XV. c. cross by *Betto Betti*, with statuettes of the Virgin and S. John by *Antonio del Pollajuolo.* Ordered by the Arti dei Mercanti to contain a relic of the true Cross.

105, 106. Exquisite reliefs of singing children, executed for the Cantoria by *Luca della Robbia.*

'They represent a band of youths, dancing, playing upon musical instruments, and singing; the expression in each chorister's face is so true to the nature of his voice that we can hear the shrill treble, the rich contralto, the luscious tenor, and the sonorous bass of their quartette.'—*Perkins's 'Tuscan Sculptors.*'

'These happy children, standing or sitting in careless ease with their varied instruments in their hands, these fair-faced boys and maidens, blowing long trumpets, sounding their harp and lyre, and clashing their cymbals as they go, singing all the while for gladness of heart, breathe the very spirit of music. Not a detail is left out, not a touch forgotten. We see the motion of their hands beating time as they bend over each other's shoulders to read the notes, the rhythmic measure of their feet as they circle hand in hand to the tune of their own music, the very swelling of their throats as, with heads thrown back and parted lips, they pour forth their whole soul in song. Never was the innocent beauty, the unconscious grace, of childhood, more perfectly rendered than in these lovely bands of curly-headed children thrilled through and through with the power and the joy of their melody.'—*Church Quarterly Review*, Oct. 1885.

The *Third Hall* contains models and plans connected with the cathedral at the different periods of its existence. At the corner of the next street, Via dell' Orivolo (orologio), is a palace formerly belonging to the Guadagni with their shield (gules, a cross engrailed, or).

[Coming down the Via del Proconsolo from the Duomo we pass on the left the little church of **S. Maria in Campo,** in which lie the bishops of Fiesole. At No. 21 is Dotti's old bookshop. At No. 12, on the left, is the **Palazzo 'Nonfinito'** (the never-finished), built by Buontalenti (1536–1608) up to a certain point, on the site of the former **Loggia dei Pazzi,** for Alessandro Strozzi. It now serves the purposes of Post and Telegraph offices. At the next corner, where the Via degli Albizzi turns off, stood the **town gate** of San Piero Maggiore in the ancient circuit of the walls. Beyond stands the grand old **Quaratesi Palace,** originally Pazzi, whose shield is set on the angle—two dolphins addorsed between five daggers. It has nine windows to the street, and they are biforate with rich mouldings. The angle bears a **fanale** by Niccolo Caparra.]

The Cipollino **Column** which stands on the northern side of the Baptistery records the miracle wrought by the dead body of S. Zenobio during its translation from S. Lorenzo to S. Salvador, when a dead elm-tree on this spot instantly budded and bore leaves upon being touched by the holy relic. The inscription on it is of the fourteenth century.

The **Arcivescovado**, behind the Baptistery, is of very ancient foundation, but was rebuilt by Archbishop Alessandro de' Medici, afterwards Leo XI., from designs of Dosio. Countess Matilda lodged there in the eleventh century, and the Emperor Baldwin in 1273. The bishopric of Florence was made an archbishopric by the gratitude of Martin V. for the refuge he had found in the city. In the Piazza dell' Olio, behind the Palace, are some marble arches built into a wall which once formed part of the suppressed *Church of S. Salvador.* An archway in this piazza formed the entrance to the **Ghetto,**[1] the Jews' quarter in Florence, once enclosed by walls with four gates, and finally doomed to destruction in 1888. In the **Church of S. Maria Maggiore**, close to the Via Cerretani, Salvino degli Armati, the inventor of eye-glasses, was buried, and in its cloister (Carmelite), Brunetto Latini, the Master of Dante (ob. 1294): a remnant of his tomb is in the chapel on the left of the altar. In the Piazza at the corner of Via Rondinelli is the **Palazzo delle Cento Finestre,** where Cigoli the painter lived. Close behind is the **Palazzo Orlandini**, enclosing the Palazzo Beccuti (formerly of the Strozzi, then of the Gondi), in which John XXIII. lived after he had been deposed at Constance. It is a beautiful building, with decorations by Del Rosso and Ferri. The **Orlandini,**[2] who became extinct in 1624, produced two gonfalonieri and twelve priori, and the family of Del Beccuto, one gonfaloniere and thirteen priori.

The Borgo di S. Lorenzo, which opens northward opposite the Arcivescovado, leads speedily to the **Piazza S. Lorenzo**, in one corner of which is a statue of Giovanni delle Bande Nere (father of Cosimo I.) by *Baccio Bandinelli.* The pedestal has a relief representing Giovanni receiving his prisoners of war. Like most of the works of a conceited but indifferent master, the statue has been much ridiculed, and was thus apostrophised by the rhymesters of his time :—

> 'Messer Giovanni delle Bande Nere,
> Dal lungo cavalcar noiato e stanco,
> Scese di cavallo e si pose a sedere.'

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[1] Cosimo I., in 1571, following the degrading example of Paul IV. at Rome obliged all Jews to live in the Ghetto apart from the rest of the citizens. He compelled them all to wear a yellow badge, and prohibited them from lending money at more than the legal rate of interest. Bianca Cappello persuaded Francesco I to treat them more leniently, and they obtained further liberty under Cosimo III. In its later existence, the Ghetto was naturally abandoned by the Jews.

[2] Orlandini arms ; Azure, three rams erect, two and one, argent ; and above, a, label of three, gules.

The famous condottiere, Giovanni delle Bande Nere (son of Giovanni de' Medici by his marriage with the famous Caterina Sforza, widow of Girolamo Riario), died in his twenty-ninth year, the day after having his leg amputated for a wound he received before Borgoforte. During the operation he refused to be bound, and himself with unflinching hand held the torch which lighted the operators.

At a neighbouring bookstall Browning picked up the 'old yellow book' whence he derived the substance of 'The Ring and the Book.'

> 'Gave a lira for it, eightpence English just (1865).
>
> . . . .
>
> Toward Baccio's marble, ay, the basement ledge
> O' the pedestal where sits and menaces
> John of the Black Bands with the upright spear,
> 'Twixt palace and the church—Riccardi, where they lived,
> His race, and San Lorenzo, where they lie.'

The rough-faced **Church of S. Lorenzo** was originally due to the munificence of a Christian matron, Giuliana, who vowed to erect a church in honour of S. Laurence if she should give birth to a son. The basilica she built was consecrated when that son was twelve years of age, in A.D. 393, by S. Ambrose, and called the Basilica Ambrosiana, and here Bishop Zenobio lay buried for eleven years, A.D. 429–440, before his translation to S. Salvador.[1] It was injured by fire in 1423, during a service.

In 1435 Brunelleschi was appointed to overlook the rebuilding of S. Lorenzo, but he only lived to see the Sagrestia Vecchia completed—the rest was altered and completed by *Antonio Manetti*. The result is certainly disappointing, and it is largely due to the quite unnecessary entablature carrying the arches, which stilts the columnar effect into weakness.

> 'San Lorenzo is 260 feet in length by 82 in width, with transepts 171 feet from side to side. No church can be freer from bad taste than this one; and there is no false construction, nor anything to offend the most fastidious. Where it fails is in the want of sufficient solidity and mass in the supporting pillars and the pier-arches, with reference to the load they have to bear; and a subsequent attenuation and poverty most fatal to architectural effect.'—*Fergusson.*

It consists within of eight bays, having rounded arches and side chapels with a frescoed cupola over the crossing. The vaulting is flat, and panelled out in gilt and stucco.

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[1] The curious story of the foundation of S. Lorenzo by Giuliana is told by S. Ambrose in his 'Exhortation to Virginity.'

It was here that Savonarola preached many of his most striking sermons, even against the Medici, who were patrons of the church. Here Alessandro de' Medici was married to Margaret (of Parma), daughter of Charles V., and here, by order of Cosimo I., the splendid funeral service of Michelangelo took place on June 28, 1564, when Varchi pronounced the funeral oration.

In front of the **choir** a porphyry slab covers the remains of Cosimo de' Medici—Cosimo il Vecchio, Pater Patriae—who died August 1464. Donatello also lies there with his illustrious patron.

> 'Sur le pavé en porphyre recouvrant le caveau funèbre, on grava la modeste épitaphe qu'on y voit encore aujourd'hui, et remarquable par ces deux mots : Pater Patriae. C'était le titre que, trente années auparavant, l'enthousiasme populaire lui avait décerné au jour de son triomphe, et qu'au jour de ses funérailles un décret public avait de nouveau consacré en ordonnant de l'inscrire sur son tombeau. Un si beau-titre aurait dû suffire à la gloire de Cosme. Peut-être il ne lui eût été jamais contesté si, pour la dignité de leur nom et surtout dans l'intérêt de l'Etat, ses descendants avaient toujours suivi les exemples donnés par leur illustre aïeul.'—*Dantier.*

> 'He left to posterity the fame of a great and generous patron, the infamy of a cynical, self-seeking, bourgeois tyrant.'—*J. A. Symonds.*

> 'Near the tomb of Cosimo repose the bones of his son Piero ; of Lorenzo the Magnificent ; of Giovanni di Pierfrancesco, who was the grandfather of Cosimo I. ; of Lorenzo di Giovanni, brother of Cosimo; and of Cardinal Ippolito. A simple marble stone, on which their name is cut, alone marks the place where they rest in their eternal sleep.'—*Luigi Passerini.*

In the **N. aisle** is a fanciful monument by *Thorwaldsen* to Pietro Benvenuti, the painter of the cupola in the mausoleum.

The terminal chapel (of the Sacrament) of the **N. transept** has a rich altar by *Desiderio da Settignano*,[1] called by Giovanni Santi, 'Il bravo Desider, si dolce e bello.' It was the **'Gesù Bambino'** above this altar which was carried through the streets by an army of children, who, at the instigation of Savonarola (Feb. 7, 1497), called for every work of art of an immoral tendency, that it might be destroyed by fire in the Piazza S. Marco. In the next chapel lie the bones of Cennini, the earliest Florentine printer. The bronze **pulpits** are very late works of *Donatello*, finished by his pupil *Bertoldo.*

The church became the burial-place of many great Florentine families. The Martelli, Stufa, Rondinelli, Ughi, Gattani,

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[1] The sketches which Desiderio made for this work are in the Uffizi.

Marucelli, Cini, Aldobrandini, Ginori, Ubaldini, Neri, Cambini, and others, have vaults under the church.

In the **1st chapel** of the **left transept** are three cabinets containing the relics given to the church by Clement VII., with others which were formerly in the chapel of the Pitti Palace. The **2nd chapel**, that of the **Martelli**, contains a charming Annunciation by *Filippo Lippi*, and a realistic crucifix by *Benvenuto Cellini*. To this chapel a very graceful tomb, in the form of a cradle, by *Donatello*, has been brought from the crypt. A modern monument (1896) to Donatello is by *Raffaello Romanelli*.

At the entrance of the **southern aisle** is a fresco of the martyrdom of S. Laurence by *Bronzino*. Over the door leading to the cloister is a marble singing gallery by *Verocchio*, and in the next chapel is a S. Sebastian by *Jacopo da Empoli*.

In the **south transept** is the square **Sagrestia Vecchia** by *Brunelleschi*, adorned with Corinthian pilasters, having reliefs of the Evangelists and statuettes by *Donatello*. In the centre of the pavement is a sarcophagus, also by *Donatello*, erected by Cosimo Vecchio to his parents, Giovanni and Piccarda de' Medici. The sacristy also contains the porphyry monument of Giovanni and Piero—il Gottoso (the Gouty), sons of Cosimo de' Medici, erected by Giuliano and Lorenzo the Magnificent, the sons of Piero. It is the work of *Andrea Verocchio*. On the wall is a profile of Cosimo 'Pater Patriae,' who built this sacristy. The picture of S. Lorenzo, with SS. Stephen and Leonard, is by Albertinelli.

The **Sagrestia Nuova** is on the north side of the church, and has an external entrance. (Admission daily, 10–4, 50 c.; Sundays free.) It was designed by Michelangelo,[1] who was ordered by Clement VII. (Giulio de' Medici) to construct it, instead of continuing the magnificent façade for the church, which had been ordered by his predecessor Leo X. (Giovanni de' Medici). It was begun in 1523, and occupied Michelangelo for twelve years. Here are the monuments of Lorenzo, Duke of Urbino, grandson of Lorenzo the Magnificent, and father of Catherine de' Medici, who died in 1519, and of his uncle Giuliano, Duke de Nemours, third son of Lorenzo the Magnificent, who was early weary of life, and composed a sonnet in defence of suicide. He died, probably of poison, aged thirty-seven, March 1516.[2]

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[1] The original design is often attributed to Giovanni de' Medici, the gifted natural son of Cosimo I. by Eleanora degli Albizzi.

[2] His widow was the charming Philibert de Savoie, the friend of Marguerite de Valois, and the 'Anima Eletta' of Ariosto, who herself died in 1524, aged twenty-six.

The melancholy statue of Lorenzo is called 'Il Pensoso'—'the thinker.' The narrow niches in which the Medici are confined would make it impossible for them to stand upright, and the disproportionate figures below are slipping off the pitiable pedestals which support them, giving an acute sense of discomfort to the beholder. The figures beneath Lorenzo are intended for **Dawn** and **Twilight**. Dawn, wearily awaking, is perhaps the finest of the four statues. Below the statue of Giuliano are **Day** and **Night**—Day a mere *bozzetto*.[1] Many people, though they used not to dare confess so much, will find it difficult to understand the praises which generations have heaped upon these statues,[2] and, indeed, on many other extraordinary, but charmless productions.

'Four ineffable types, not of darkness nor of day—not of morning nor evening, but of the departure and the resurrection, the twilight and the dawn, of the souls of men.'—*Ruskin*.

It is of the figure of Night that Giovanni Battista Strozzi wrote :—

'La Notte che tu vedi in sì dolci atti
Dormir, fu da un Angelo scolpita
In questo sasso, e perchè dorme, ha vita :
Destala, se nol credi, e parleratti.'

To which Michelangelo replied :—

'Grato m' è 'l sonno, e più l' esser di sasso,
Mentre che il danno e la vergogna dura ;
Non veder, non sentir, m' è gran ventura :
Però non mi destar, deh ! parla basso !' [3]

'Michel's Night and Day
And Dawn and Twilight wait in marble scorn,
Like dogs upon a dunghill, couched on clay
From whence the Medicean stamp's outworn,
The final putting-off of all such sway
By all such hands, and freeing of the unborn

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[1] It is singular how few either of the statues or pictures of Michelangelo are *finished*. They resemble Leonardo's pictures.

[2] It was quite uncertain which of the two Medici each statue was intended for, till February 24, 1875, when the tombs were opened, and two bodies, evidently those of Lorenzo and his son Alessandro il Moro, were found beneath that which bears the statues of Twilight and Dawn.

[3] 'Carved by an Angel, in this marble white
Sweetly reposing, see the Goddess Night,
Calmly she sleepeth—so must living be ;
Waken her gently ; she will speak to thee.'

'Grateful is sleep, whilst shame and wrong survive
More grateful still in senseless stone to live ;
Gladly both sight and hearing I forego ;
Oh, then awake me not ! Hush !—whisper low.'
Translations by J. C. Wright.

In Florence and the great world outside Florence.
Three hundred years his patient statues wait
In that small chapel of the dim St. Laurence:
Day's eyes are breaking bold and passionate
Over his shoulder, and will flash abhorrence
On darkness, and with level looks meet fate,
When once loose from that marble film of theirs;
The Night has wild dreams in her sleep, the Dawn
Is haggard as the sleepless, Twilight wears
A sort of horror; as the veil withdrawn
'Twixt the Artist's soul and works had left them heirs
Of speechless thoughts which would not quail nor fawn,
Of angers and contempts, of hope and love:
For not without a meaning did he place
The princely Urbino on the seat above
With everlasting shadow on his face,
While the slow dawns and twilights disapprove
The ashes of his long-extinguished race
Which never more shall clog the feet of men.'
Eliz. Barrett Browning.

'Is not thine hour come to wake, O slumbering Night?
Hath not the Dawn a message in thine ear?
Though thou be stone and sleep, yet shalt thou hear
When the word falls from heaven—Let there be light!
Thou knowest we would not do thee the despite
To wake thee while the old sorrow and shame were near.
We spake not aloud for thy sake, and for fear
Lest thou shouldst lose the rest that was thy right,
The blessing given thee that was thine alone,
The happiness to sleep and to be stone:
Nay, we kept silence of thee for thy sake
Albeit we knew thee alive, and left with thee
The great good gift to feel not nor to see;
But will not yet thine Angel bid thee wake.'
Swinburne, '*In San Lorenzo.*'

'The Day and Night in the Medici Chapel have something terrible in their solemnity. They are all wrong, if you please, full of defects, impossible, unnatural, but they are grand thoughts and mighty in their character, and they overawe you into silence. I would counsel no artist to attempt to copy them or form his style upon them; let him rather absorb them as impressions than study them as models.'—*W. W. Story.*

Perhaps of all the statues that of Lorenzo, 'Il Pensieroso,' has been the most admired:—

'The statue that sits above the allegories of Morning and Evening is like no other that ever came from a sculptor's hand. It is the one work worthy of Michelangelo's reputation, and grand enough to vindicate for him all the genius the world gave him credit for. And yet it seems a simple thing enough to think of or to execute; merely a sitting figure, the face partly overshadowed by a helmet, one hand supporting the chin, the other resting on the thigh. But after looking at it a little while, the spectator ceases to think of it as a marble statue; it comes to life, and you see that the princely figure is brooding over some great design, which, when he has arranged in his own mind, the world will be fain to execute for him. No such grandeur and majesty have elsewhere been put into human shape.'—*Hawthorne.*

'Nor then forget that Chamber of the Dead,
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly;
Yet still are breathing, and shed round at noon
A twofold influence—only to be felt—
A light, a darkness, mingling each with each;
Both, and yet neither. There, from age to age,
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo. Mark him well.
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless skull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestical!
Then most so when the distant choir is heard
At morn or eve—nor fail thou to attend
On that thrice-hallowed day, when all are there;
When all, propitiating with solemn songs,
Visit the Dead. Then wilt thou feel his Power.'—*Rogers.*

'The head of the famous Day was probably left unfinished because Michelangelo perceived that it was turned beyond the limit permitted to nature without breaking the neck.'—*W. W. Story.*

Opposite the altar is a Madonna and Child, also by Michelangelo—a mere sketch in marble. On one side of it is S. Cosmo by *Montorsoli;* on the other, S. Damiano by *Montelupo.*

The stairs of the Sagrestia Nuova lead also to the **Medicean Chapel** (Cappella dei Principi) (admission as at the Sagrestia Nuova), built as a Mausoleum by the Grand-Duke Ferdinand I., younger son of Cosimo I. It was begun in 1604, and is entirely covered with precious marbles and pietra-dura work. The armorial bearings of the principal cities of Tuscany are introduced as decorations. The granite cenotaphs of the Medici stand around. The only ones which have statues are those of Ferdinand I. (ob. 1608), by *Giovanni da Bologna*, and Cosimo II. (ob. 1620), by *Pietro Tacca.*

'The chapel *de' Depositi* is a work of Michelangelo, and the first he ever built; but the design is petty and capricious. The chapel of the Medici is more noble and more chaste in the design itself; though its architect was a prince, and its walls were destined to receive the richest crust of ornament that ever was lavished on so large a surface.'—*Forsyth.*

'In 1791 Ferdinand III. gathered together all the coffins containing the royal bodies, and had them piled together pell-mell in the subterranean vaults of the chapel, caring scarcely to distinguish one from another; and there they remained uncared for, and protected from invasion only by two wooden doors, with common keys, till 1857. But shame then came over those who had the custody of the place, and it was determined to put them in place and order. In 1818 a rumour was current that the Medicean coffins had been violated and robbed of all the articles of value which they contained; but it was not till thirty-nine years afterwards, in 1857, that an examination into the fact was made. It was then found that the rumour had been well founded. The forty-nine coffins containing the remains of the family were taken down one by one, and a sad state of things was exposed. Some of them had been broken into and robbed, some of them were the hiding-places of rats and every kind of vermin; and such was the nauseous odour they gave forth, that at least one of the persons employed in taking them down lost his life by inhaling it. In many of them nothing remained but fragments of bones and a handful of dust; but where they had not been stolen, the splendid dresses, covered with jewels, the wrought silks and satins of gold embroidery, the helmets and swords, crusted with gems and gold, still survived the dust and bones that had worn them in their splendid pageants and ephemeral days of power; and in many cases, where everything that bore the impress of life had gone, the hair still remained, almost as fresh as ever. Some, however, had been embalmed, and were in fair preservation; and some were in a dreadful state of putrefaction. Ghastly and grinning skulls were there, adorned with crowns of gold. Dark and parchment-dried faces were seen, with thin golden hair, rich as ever, and twisted with gems and pearls and golden nets. The cardinals still wore their mitres and red cloaks and splendid rings. On the breast of Cardinal Carlos (son of Ferdinand I.) was a beautiful cross of white enamel, with the effigy of Christ in black, and surrounded with emeralds, and on his hand a rich sapphire ring. On that of Cardinal Leopold, the son of Cosimo II., over the purple pianeta was a cross of amethysts, and on his finger a jacinth set in enamel. The dried bones of Vittoria della Rovere Montefeltro were draped in a dress of black silk of beautiful texture, trimmed with black and white lace, with a great golden medal on her breast, and the portrait of her as she was in life lying on one side, and her emblems on the other; while all that remained of herself was a few bones. Anna Luisa, the Electress Palatine of the Rhine, daughter of Cosimo III., lay there, almost a skeleton, robed in a rich violet velvet, with the electoral crown surmounting a black, ghastly face of parchment—a medal of gold, with her name and effigy, on one side, and on her breast a crucifix of silver; while Francesco Maria, her uncle, lay beside her, a mass of putrid robes and rags. Cosimo I. and Cosimo II. had been stripped by profane hands of all their jewels and insignia; and so had been Eleonora de Toledo and Maria Christina, and many others, to the number of twenty. The two bodies which were found in the best preservation were those of the Grand-Duchess Giovanna d'Austria, the wife of Francisco I., and their daughter Anna. Corruption had scarcely touched them, and they lay there fresh in colour as if they had just died. The mother, in her red satin, trimmed with lace, her red silk stockings and high-heeled shoes, the earrings hanging from her ears, and her blonde hair as fresh as ever; and equally well preserved was the body of the daughter. And so, centuries after they had been laid there, the truth became evident of the rumour that ran through Florence at the time of their death, that they had died of poison. The arsenic which had taken from them their life had preserved their bodies. Giovanni delle Bande Nere was also there—the bones scattered and loose within his iron armour, and his rusted helmet with the vizor down.'—*W. W. Story.*

In the **cloister,** which was designed by Brunelleschi, close to the entrance from the church, is the monument, by *San Gallo*, of Paolo Giovio, the historian, a native of Como, ob. 1552. He is represented in his robes as Bishop of Nocera. A door near this leads to the **crypt,** where Donatello and Benedetto and Giuliano da Majano are buried near Cosimo il Vecchio. The cloister is, by ancient custom, the refuge of all homeless cats; any one wishing to dispose of a cat brings it here and abandons it, with the knowledge that it will be provided for. The feeding of the cats, which takes place when the clock strikes twelve, is a curious sight. Broken meat and scraps of bread, &c., collected at house-doors, are brought in a sack, and from every roof and arch and parapet wall, mewing, hissing, and screaming, the cats rush down to devour it. In this cloister of a church so much connected with Michelangelo, we may note the kind of window-grating bulging out below, so common in Florence, called Kneeling Windows.

The cloister is overlooked by the windows of the **Laurentian Library,** built by Michelangelo (1524) for Clement VII. to receive the Medicean collection, which was begun by Cosimo I., and augmented by his son Piero and his nephew Lorenzo the Magnificent. It was dispersed at the sack of the Medici palaces in 1494, but what survived was sold to Savonarola and formed the nucleus of the library at S. Marco. The more valuable books were taken, in 1508, to Rome (by Leo X.), but restored to Florence after his death by Cardinal Giulio de' Medici (Clement VII.), when they were brought here. A beautiful double staircase added by Vasari leads to the library. Its windows are filled with **stained glass,** displaying the shields of Cosimo I. and Clement VII., by *Giovanni da Udine.* The red and white inlaid pavement, by Tribolo, is of great rarity and beauty. The ranges of presses are filled with precious illuminated MSS. The library contains more than 7000 MSS., including original letters of **Petrarch,** his Horace and Cicero; many precious illuminated Missals, including the magnificent fifteenth-century choir-books of the cathedral, brought from S. Reparata, to which they were given by the Arte della Lana; also the famous copy of the **Pandects of Justinian,** captured by a Pisan fleet in 1137 at Amalfi, and given by Leo X. to the Duke of Urbino, but restored in 1786. Some of the illuminations are by the Giottesque **Oderisi** whom Dante extols as 'the honour of the art.' Cellini's autobiography in his own hand; a ninth-century Tacitus.

The more precious MSS., in the inner rooms, can be seen only by special permission of the *direttore*. The earlier of these come from the convent of the Angeli in the Via Alfani, and are many of them of the XIII. c.; the later, from the Duomo, are mostly XIV. and XV. c. The Log-book of Pierino Visconti, 1327. Some exquisite illuminations are by *Lorenzo Monaco;* others by *Jean Fouquet.* An **Irish missal of the XI. c.** is of great interest. Others have pictures important as representing Florence in early times; in a picture of the Miracle of S. Zenobio the old cathedral of S. Reparata is seen. In the **Evangelista Siriaca**, a MS. of the VI. c., is one of the earliest pictorial representations of the Crucifixion and Resurrection. A precious case inlaid with jewels is that which contained the documents relating to the Council of Florence. The **Biblia Amiatina**, brought from the monastery of Amiata, was written by **Ceolfridus**, a monk of the English **Wearmouth** (690-716), and taken by him to Rome as an offering at the sepulchre of S. Peter. Music MSS. of Florentine composers, with miniatures, given to Lorenzo by Squarcialupi, the organist.

The designs of many of the illuminations of the XIII. and XIV. c. make it evident how much they were influenced by the art of the jewellers.

A precious little volume of the Offices of the Madonna, with nine marvellous pictures, was executed by Lorenzo de' Medici. A volume on architecture has MS. notes by Leonardo da Vinci.

The **reading-room** is a Rotunda.

A little behind S. Lorenzo is the modern *Mercato Centrale*, built by Mengoni in 1874. From the *Via S. Antonino*, which skirts one side of the market, opens the *Via del Amorino*, named from a romance of Machiavelli. Here No. 13, called the *Casa dei Cartelloni*, was the house of the astronomer **Vincenzo Viviani** (d. 1702), a favourite pupil of Galileo, to whom the latter bequeathed his library, and whose bust is over the door.

In the *Via de' Ginori*, which contains the Piazza S. Lorenzo, is (right, No. 11) the **Palazzo Ginori**, where the sculptor Bandinelli died in 1559. It contains some good pictures. The family of Ginori,[1] which came from Calenzano at the beginning of the XIV. c., has produced many famous generals, ambassadors, and statesmen. One of its members, the senator Carlo, founded the great Doccia china manufactory in 1740. At No.

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[1] Arms: Az. on a bend or, 3 stars of the first, on a canton a fleur-de-lis in chief.

15 is the **Casa Taddeo**, where an inscription records the visit of Raffaelle to one of the family in 1505. In No. 17, *Palazzo Garzoni*, is a good picture by *Albertinelli*. An inscription on No. 16 records that it was the house of the sculptor Luigi Pampaloni, who died there in 1847.

The corner of the Via de' Ginori and Via Guelfa is known as the **Canto alle Macine**, from a millstone commemorating an ancient mill which existed here when the Mugnone ran through the Via de' Ginori; from this stone the Jesuit Lainez, the friend of Loyola, used to preach.

The Via de' Ginori falls into the *Via di S. Gallo*.

> 'One Sunday, Giotti, being on his way to S. Gallo, and having stopped in the Via del Cocomero to tell some story, was so rudely caught by a pig running down the street, that he fell. He rose, however, very quietly, and, smiling, turned to the person nearest him, saying, "The brute is right. Have I not in my day earned thousands with the help of his bristles, and never given one of them even a cup of broth?"'—*Sacchetti.*

No. 10 Via S. Gallo is the **Palazzo Castelli**, built by Gherardo Silvani in 1634, and adjoining it is the house where Benedetto da Majano was born in 1452. At the corner of *Via 27 Aprile* the **Church of S. Apollonia**, founded 1339, has a door by Michelangelo, whose niece lived in the convent. The convent is now a most interesting little *Museum* of the works of the rare master, *Andrea del Castagno* (admission 10 to 4, 25 c.).

This is the best place for studying the works of this remarkable painter, who, the son of a peasant, showed his chief power in the delineation of the lusty limbs and sinews which were characteristic of those amongst whom he was brought up.

The convent contains :—

1st Hall:

School of Pollajuolo. An interesting figure of Justice from the old offices of the Sale e Tabacci.

Two fine works of the *School of Ghirlandajo*, from the ancient Badia di Settimo, one representing S. Gregory the Great and S. Joseph kneeling by a Pietà; the other the Adoration of the Magi.

Neri dei Bicci. The Virgin adoring the Infant Christ, with S. Joseph in humble adoration behind. The careful botany of this picture is interesting: behind the Holy Child grows the *giglio* of Florence.

Neri dei Bicci. The Crucifixion, with angels catching the blood. From the Convent of the Murate.

The *2nd Hall* is the **Chapter-House** of the convent, for which Andrea del Castagno painted his deeply interesting

Cenacolo, with the Crucifixion, Entombment, and Resurrection above it. The figures in the Last Supper are characteristic of the crude powers of the painter, but the head of S. Andrew is fine; that of S. Thomas a remarkable example of foreshortening. Round the room (brought hither in 1891 from the Bargello) are the frescoes removed from the Villa Pandolfini, now Passerini, at Legnaia, and transferred to canvas. In the room for which they were painted (1435), the half-length figure of Esther, 'the deliverer of her country,' occupied a central position over a door. On either side were the figures of sybils. Beyond these, on the left, were fancy portraits of the three poets, Dante, Petrarch, and Boccaccio; on the right, Farinata degli Uberti (the best piece), with Niccolò Acciajuoli and Pippo Spano, the patron of Masolino.

At the corner of the Via degli Arazzieri the church of *S. Jacopo dei Preti* has a fine painted ceiling; restored 1893. It contains the grave of a Florentine wit, the parish priest Arlotto, 1484, inscribed—

> 'Questa sepoltura il Piovano Arlotto fece fare
> Per sè e per chi ci vuol entrare.'

No. 64 was the house of Baccio d'Agnolo; in No. 45 Santi di Tito died in 1603. In the *Via delle Ruote* (left) is the church of **S. Maria Assunta dei Battilani** (of the wool-combers), where the Ciompi (badge on jambs) held their meetings in 1378, under Michele di Lando, whose portrait is preserved here (keys at 20 1° piano). The church of **S. Giovannino de' Cavalieri** (1321), in the Via S. Gallo, belonged to the nuns of S. John of Jerusalem. No. 74 is the **Palazzo Pandolfini**, designed by Raffaelle (1520) for Gianozzo Pandolfini, Bishop of Troia (whose tomb by Mino is in the Badia), of a family which has produced twenty-eight priori, twelve gonfalonieri, and many famous warriors, cardinals, and bishops.[1] The church of *S, Agata*, attached to the military hospital, has paintings by *Allori*. Arms over door, of Pucci, the builder of the façade, a moor's head, with a fillet.

Beyond the *Porta di San Gallo*, which was built 1284–1337, and took its name from a church (and has on its inner side a lunette by the son of Ghirlandajo), is a Triumphal Arch (1738), erected in honour of the entry of Francis II., husband of Maria Teresa—'an arch in the most perfect opposition to the grave and austere architecture of the city which it announces.'[2] The open meadow beyond is said to have been the property of Dante. This used to be to the Florentines what the Cascine are now.

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[1] Arms of Pandolfini: Per fesse arg. az.; in chief (R) a vase or, with 3 flowers; in base, 3 dolphins or, and above (L) beneath a label of 4, gules, 3 fleurs-de-lis, or.

[2] Forsyth.

Smollett, writing of this spot in 1765, says :—

> 'Here, in summer evenings, the quality resort to take the air in their coaches. Every carriage stops, and forms a little separate conversazione. The ladies sit within, and the cicisbei stand on the footboards, on each side of the coach, entertaining them with their discourse.'—*Letter* xxvii.

A street on the right leads to **La Madonna della Tosse**, built by the Duchess Cristina in 1596 to enshrine a miraculous statue of the Madonna, supposed to cure coughs. The porch was added in 1640, and restored 1857. To the left is the Ponte Rosso.

At one corner of the Piazza S. Lorenzo stands the magnificent and typical **Palazzo Riccardi** (1430), now the *Prefettura* (admission daily, 9 to 3; on Sundays and festivals, 10 to 2), begun in 1430 by Cosimo Vecchio before his exile, from the designs of Michelozzo (1396-1472. Here, when Cosimo was being carried through the palace in his old age after the death of his favourite son Giovanni, the unhappy father was heard to murmur, 'Too large a house for so small a family.' Here, under his son Piero il Gottoso, the enthusiasm for learning, first animated by Cosimo, continued to have its centre. Marsilio Ficino, who remained at the court, burnt a lamp before the bust of Plato, as before an altar; and Sacchetti relates how a passer-by, unreproved, took the candles which burnt before a crucifix, and placed them before the bust of Dante, saying, 'Take them, for thou art the more worthy.'

The upper storeys of the palace, overshadowed by a far-projecting cornice, have plain surfaces which gain by contrast with the grand basement-storey of rough-hewn stones. They have biforate round-headed windows, and dentil string-courses. Rings for torches and banners are attached to the windows, and at one corner is a beautiful **fanale** by Niccolò Caparra. Here was born, January 1, 1449, the great Lorenzo. This was the palace where the earlier Medici held their court, and though Cosimo I. removed his residence to the Palazzo Vecchio, it remained in the hands of the Medici till sold by Ferdinando II. to the Marchese Gabriele Riccardi in 1659. Here Charles VIII. (1494) of France, Pope Leo. X., and the Emperor Charles V. were royally lodged. Here also Duke Alessandro, illegitimate brother of Catherine de' Medici and the last male lineal descendant of Cosimo Pater Patriae, was murdered (1537) by his cousin Lorenzino, who had been the minister of his pleasures.

'On the way up to the chamber to which the dwarfish, sickly little tyrannicide has lured his prey, the most dramatic moment occurs. He stops the bold ruffian whom he has got to do him the pleasure of a certain unspecified homicide, in requital of the good turn by which he once saved his life, and whispered to him, "It is the Duke!" Scoronconcolo, who had merely counted on an everyday murder, falters in dismay. But he recovers himself: "Here we are: go ahead, if it were the devil himself!" And after that he has no more compunction in the affair than if it were the butchery of a simple citizen. The Duke is lying there on the bed in the dark, and Lorenzino bends over him with, "Are you asleep, sir?" and drives his sword, shortened to half-length, through him; but the Duke springs up, and crying out, "I did not expect this of thee!" makes a fight for his life that tasks the full strength of the assassin, and covers the chamber with blood. When the work is done, Lorenzino draws the curtains round the bed again, and pins a Latin verse to them, explaining that he did it for the love of country and the thirst for glory.'—*W. D. Howells.*

The room where this crime was committed was pulled down afterwards, and has been kept in ruins ever since. Though sold to the Riccardi[1] by Ferdinand II. in 1659, the palace was repurchased in 1814 by the Grand Duke, and is now public property.

'The Riccardi Palace, notwithstanding its early date (1430), illustrates all the best characteristics of the style. It possesses a splendid façade, 300 feet in length by 90 in height. The lower storey, which is considerably higher than the other two, is also bolder, and pierced with only a few openings, and these placed unsymmetrically, as if in proud contempt of those structural exigencies which must govern all frailer constructions.'—*Fergusson.*

The court of the palace is surrounded by many of the sarcophagi which once stood outside the Baptistery, some of them exceedingly interesting. The great Gallery is painted with the Apotheosis of the Medici by *Luca Giordano* (1632-1705).—'Luca fa presto;' Cosimo III., his uncle Cardinal Leopoldo, and other members of the family, appear as divinities. It was here that Charles VIII. of France received the deputies of the Republic to discuss the terms of the treaty he proposed with the city; and here, when the King, impatient of delays, threatened to sound his trumpets, he received the famous answer of Pietro Capponi—'Blow your trumpets, we will ring our bells'—and the answer saved Florence.

But the gem of the palace is the **Chapel** (shown from 9 to 3, Sundays 10 to 2). It is entirely covered by beautiful frescoes of **Benozzo Gozzoli** (1400-1478), said to have been painted by lamplight (1459), as there was originally no window to the chapel. The altar-piece, removed to make the present window, must have represented the Virgin and Child, to whom the angels on either side the choir are kneeling in adoration or standing and singing praises. The rest of the walls is occupied by the procession of the Magi, winding through a rocky country—except at the angles, where the shepherds are represented leaving their flocks. The details of beasts, birds, and flowers are most beautiful. One small portion of the fresco, where a secret staircase existed, is a later addition. In the foreground on the right is Cosimo Pater Patriae. The three kings are, as usual, portrayed of different ages, and the models are said to have been the Patriarch of Constantinople, John Palæologos, Emperor of the East, and (on a white horse) Lorenzo il Magnifico. The artist is also introduced, with 'Opus Benotii' upon his cap.

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[1] Arms: Azure, a key palewise, argent, the catch turned to right, above.

'Behind the adoring angel groups, the landscape is governed by the most absolute symmetry; roses and pomegranates, their leaves drawn to the last rib and vein, twine themselves in fair and perfect order about delicate trellises: broad stone pines and tall cypresses overshadow them, bright birds hover here and there in the serene sky, and groups of angels, hand joined with hand, and wing with wing, glide and float through the glades of the unentangled forest. But behind the human figures, behind the pomp and turbulence of the kingly procession descending from the distant hills, the spirit of the landscape is changed. Serener mountains rise in the distance, ruder prominences and less flowery vary the nearer ground, and gloomy shadows remain unbroken beneath the forest branches.' —*Ruskin*, '*Modern Painters.*'

'Serried ranks of seraphs, peacock-plumed, and kneeling in prayer; garlands of roses everywhere; contemporary Florentines on horseback, riding in the train of the three Magi kings under the low boughs of trees; and birds fluttering through the dim, mellow atmosphere; the whole dense and close in an opulent yet delicate fancifulness of design.'—*W. D. Howells.*

'Up these dull, slow stairs what famous men and women have passed! Into this dim rainbow of a chapel how many times Lorenzo and Giuliano remembered, and forgot—their crimes! What absolving music has been chanted! What pledges vainly sworn! See what magnificence and beauty still live on the walls, what silent faces rejoice! Those noble chargers tread upon flowers; that is why you cannot hear them as they go! Those hounds hunt upon the distant hills! Those angels with peacock-eyed pinions stand for ever and sing in the green gardens of Paradise—perhaps you can just hear them? In all Florence there is scarcely a fairer sight than this!'—*St. C. B.*

The **Bibliotéca Riccardiana** was collected by the Marchese Vincenzo Capponi: it is open to the public. And in the Codex of the Canzoni is a portrait of Dante (1436).

Close to this palace is the **Church of S. Giovannino degli Scolopi,** rebuilt for the Jesuits by Bartolommeo Ammanati (1581), who gave his whole patrimony towards the work. He was buried here with his wife, the poetess Laura Battifera. They are both represented in the altar-piece of Christ and the woman of Cana, which was painted for them by *Alessandro Allori*. The body of the murdered Duke Alessandro was concealed in this church in 1536. The observatory was founded by Ximenes. The schools adjoining are those of the Liceo Galileo. In the neighbouring Via Martelli, No. 8, is the **Palazzo Martelli,**[1] containing a beautiful statue of S. John Baptist by *Donatello*, which he presented as a token of gratitude to his early patron, Roberto Martelli. On the opposite house is a relief of the Madonna by *Mino da Fiesole*. A tablet on No. 2 records that it was the residence of the poetess Maddalena Morelli (crowned on the Capitol as Corilla Olympica). Mozart lived in the same house (Mar. 30, 1770), and here struck up his warm friendship with Thomas Linley (drowned 1778).

The Via Cavour, on the other side of the Palazzo Riccardi, leads (N.) to the Piazza S. Marco. Where it is crossed by the Via Guelfa is the **Canto de' Bernardetto de Medici,** from the once-owner of No. 31, which has been inhabited in turn by the artist Pietro Benvenuti, the engraver Giovita Garavaglia (1835), and (1841) Prince Jerome Bonaparte. A tablet on No. 37 records the residence of the poet Giov. Batt. Niccolini. On the left (No. 45) is the **Public Library (Bibliotéca Marucelliana),** founded by Francesco Marucelli, who died in 1703. Beyond the library is the former Convent of S. Caterina, founded by Camilla, deserted wife of Rodolfo Ruccellai, in 1500, now the *Military Headquarters*.

One whole side (N.) of the Piazza is occupied by the great *Monastery and Church of* **S. Marco,** founded by the Silvestrini, a branch of the Vallombrosans, in 1290, but almost entirely rebuilt for the Dominicans under Michelozzo. It is especially interesting from its associations with Savonarola and Fra Angelico, the latter having passed nine years within its walls. The convent was suppressed in 1860.

The convent is now a kind of Museum of History and Art, and is admirably cared for. Visitors pay a lira at entrance, and are allowed to wander at their will. Sundays free.

The graceful **Cloister** is first entered. The garden is full of roses, iris, and myrtle. It is surrounded by frescoes of a later date than Savonarola, but amid them are six exquisite works of **Fra Angelico** :—

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[1] Arms: Gules, a winged and langued griffin rampant, or.

1. The Crucifixion, with S. Dominic kneeling at the foot of the cross.
2. S. Peter Martyr, with the knife of his martyrdom buried in his shoulder, and his finger on his lips, expressing the enforced silence of the cloister. 'It is difficult to say whether Angelico did not express the obligation of silence more by the glance than by the gesture.' This is above the door of the Sacristy.
3. The Discipline of the Cloister (much injured), expressed by S. Dominic with a book and a cat-of-nine-tails.
4. The Resurrection, expressive of the reward of monastic life.
5. Two Dominicans welcoming our Saviour in a pilgrim's dress. 'No scene more true, more noble, or more exquisitely rendered than this can be imagined.'—*Crowe and Cavalcaselle.*
6. A portrait of S. Thomas Aquinas, as the glory of the Dominicans.

The rest of the frescoes here are by different artists; the best by *Poccetti* (1542-1612). Many interesting points in old Florence are introduced in them. They tell the story of its gentle Archbishop Antonino; he prays before the crucifix in Or San Michele; he walks in a procession to the Cathedral, which has its old façade; he defends a bride entering the Duomo from the curiosity of the crowd; he gives his blessing to Dante da Castiglione and his wife—in the background is seen the villa of Castiglione at Cercina, just as it still appears. The **Funeral of S. Antonino** is by *Matteo Rosselli* (1578-1650). It is in this cloister that his fighting successor, Girolamo Savonarola, is described as sitting in his early convent life, discoursing under a damask-rose tree—'sotto un rosajo di rose damaschine.'

Opening from the cloister (east) is the **Great Refectory**, which contains a good fresco by *Giov. Ant. Sogliani* (1492-1544) of the angels bringing food to S. Dominic and his penniless brethren at S. Sabina in Rome. Above is a Crucifixion by *Fra Bartolommeo.*

The **Chapter-House** has a grand Crucifixion by *Fra Angelico.* Many saints, including the Medicean patrons SS. Cosmo and Damiano and the Fathers of the Church, are introduced into this picture, and gaze up at the Saviour with wonder, sorrow, and ecstasy. Around it is a framework of prophets and sibyls, and beneath is S. Dominic, from whom springs the tree of the Order, branching forth into many saints.

'The figure of the Saviour is that in which Fra Giovanni most perfectly gave expression to the resignation and suffering of Christ.'—*Crowe and Cavalcaselle.*

'In point of religious expression, this is one of the most beautiful works of art existing.'—*Kugler.*

'The great **Crucifixion** in the Capitolo is in excellent preservation, and a very singular composition. The tree of life, with its fruit of salvation, the Crucified Messiah, stands in the midst; to the left, the Virgin faints in the arms of S. John, attended by the Maries, &c. ; to the right, a whole host of the Christian Fathers and doctors are grouped in adoration, a most noble company, full of variety and individuality in countenance and attitude, yet collectively one in the concentration of their interest on Christ. The heads are full of character, that of S. Jerome kneeling is peculiarly grand ; the breadth and dignity of the drapery is surprising. The background was originally of rich ultra-marine, now picked off. The whole is surrounded by a fresco framework of Prophets, Sibyls, and Saints, among whom the pelican, the ancient symbol of our Saviour, looks down upon the cross. A row of Saints and Beati of the Dominican Order, branching from the patriarch in the centre, runs like a frieze below.'—*Lord Lindsay's 'Christian Art.'*

'To understand how profoundly every part of this grand composition has been meditated and worked out, we must bear in mind that it was painted in a convent dedicated to S. Mark, in the days of the first and greatest of the Medici, Cosimo and Lorenzo, and that it was the work of a Dominican friar, for **the glory of the Dominican Order**. In the centre of the picture is the Redeemer crucified between the two thieves. At the foot of the cross is the usual group of the Virgin fainting in the arms of S. John the Evangelist, Mary Magdalene, and another Mary. To the right of this group, and the left of the spectator, is seen S. Mark as patron of the convent, kneeling and holding his Gospel ; behind him stands S. John the Baptist, as protector of the city of Florence. Beyond are three martyrs, S. Laurence, S. Cosmo, and S. Damian, patrons of the Medici family. The two former, as patrons of Cosimo and Lorenzo de' Medici, look up at the Saviour with devotion ; S. Damian turns away and hides his face. On the left of the cross we have the group of the founders of the various Orders—first, S. Dominic, kneeling with hands outspread, gazes up at the Crucified ; behind him S. Augustine and S. Albert the Carmelite, mitred and robed as bishops ; in front kneels S. Jerome as a Jeronymite hermit, the Cardinal's hat at his feet ; behind him kneels S. Francis ; behind S. Francis stand two venerable figures, S. Benedict and S. Romualdo ; and in front of them kneels S. Bernard, with his book ; and, still more in front, S. John Gualberto, in the attitude in which he looked up at the crucifix when he spared his brother's murderer. Beyond this group of monks Angelico has introduced two of the famous friars of his own community : S. Peter Martyr kneels in front, and behind him stands S. Thomas Aquinas ; the two, thus placed together, represent the *sanctity* and *learning* of the Dominican Order, and close this sublime and wonderful composition. Thus considered, we may read it like a sacred poem, and every separate figure is a study of character. I hardly know anything in painting finer than the pathetic beauty of the head of the penitent thief, and the mingled fervour and intellectual refinement in the head of S. Bernard.

'It will be remembered that, in this group of patriarchs, "Capi e Fondatori de' Religiosi," S. Bruno, the famous founder of the Carthusians, is omitted. At the time the fresco was painted, about 1440, S. Bruno was not canonised.—*Jameson's 'Monastic Orders.'*

A passage leads to the *Smaller* **Refectory**, which contains a **Cenacolo** by *Ghirlandajo*, a noble picture with beautifully rendered details of birds and flowers seen through the open arcades behind the figures.

'The Last Supper is an excellent example of the natural reverence of the artist. The main idea with him has been the variety, the brilliancy, the material charm of the scene, which finds expression, with irrepressible generosity, in the accessories of the background. Instinctively he imagines an opulent garden—imagines it with a good faith which quite tides him over the reflection that Christ and his disciples were poor men and unused to sit at meat in palaces. Great full-fruited orange-trees peep over the wall before which the table is spread, strange birds fly through the air, and a peacock perches on the edge of the partition and looks down on the sacred repast. It is striking that, without any religious purpose at all intense, the figures, in their varied naturalness, have a dignity and sweetness of attitude which admits of numberless reverential constructions.'—*Henry James.*

Here is the entrance to the stairs leading to the cells. At their head is a lovely **Annunciation** by *Fra Angelico.*

'The Virgin sits in an open loggia resembling that of the Florentine church of L'Annunziata. Before her is a meadow of rich herbage covered with daisies. Behind her is seen, through a door at the end of the loggia, a chamber with a single grated window, through which a star-like beam of light falls into the silence.'—*Ruskin*, '*Modern Painters*,' ii. 165.

Facing this is S. Dominic embracing the Cross. The most perfect works of **Fra Angelico** may be studied here, where they were painted with affectionate care on the walls of his convent-home and in the cells of his friends and companions.

'Fra Giovanni was in his manner of life simple and most holy; and the following may be taken as an indication of his scrupulous subjection to duty. One day, Nicholas V. having invited him to dinner, he refused to eat meat, because he had not previously obtained the required permission of his superior, forgetting, in his unquestioning obedience, the authority of the Pope to release him from it. He avoided all worldly business, and living in purity and holiness, he so loved the poor, as, I believe, his soul now loves heaven; he worked continually in his art; nor would he ever paint other things than those which concerned the saints. He might have been rich, but he cared not for riches; nay, he was wont to say, that true riches consist entirely in being content with little. He might have had command over many, and would not, saying that to obey others was less troublesome and less liable to error. It was in his choice to have honour and dignities in his convent and beyond it; but they were valueless to him, who affirmed that the only dignity he sought was to avoid Hell and to reach Paradise; and what dignity is to be compared to that which all ecclesiastics, and indeed all men, ought to seek, and which is found only in God and in a virtuous life? He was most kind, and living soberly and chastely, he freed himself from the snares of the world, frequently repeating that the Painter had need of quiet and of a life undisturbed by cares, and that he who does the things of Christ should always be with Christ. That which appears to me a very wondrous and almost incredible thing is, that among his brethren he was never seen in anger: and it was his wont, when he admonished his friends, to do it with a sweet and smiling gentleness. To those who asked for his works, he invariably answered, with incredible benignity, that they had only to obtain the consent of the Prior, and then he would not fail to do their pleasure. In fine, this monk, whom it is impossible to praise overmuch, was in his words and works humble and modest, and in his pictures of ready skill and devout; and the saints which he painted have a more saint-like air and semblance than those of any other painter whatever. It was his rule not to retouch or alter any of his works, but to leave them just as they had shaped themselves at first; for he believed, and he used to say, that such was the will of God. It is supposed that Fra Giovanni never took up a brush without a previous prayer. He never painted a crucifix without bathing his own cheeks with tears, and therefore it is that the expressions and attitudes of his figures clearly demonstrate the devotion of his great soul to the Christian religion. He died in 1455, in the sixty-eighth year of his age.'—*Vasari.*

The **Dormitory** of the convent is divided into cells, with a passage down the middle. Each cell has its own exquisite fresco. Turning to the left, those in the cells on the left are all by *Fra Angelico*, those on the right, by his brother, *Fra Benedetto*. In the corridor, on the right, is a large **fresco,** once a tabernacle, of the Virgin and Child enthroned, with, on the right, SS. Mark, Thomas Aquinas, Laurence, and Peter; on the left, SS. John the Evangelist, Cosmo and Damian, and Dominic.

Amongst the most beautiful parts in the frescoes in the cells are:—

No. 5. The figure of S. Catharine, who kneels in the background at the Nativity.
No. 6. The Transfiguration—the figure of the Saviour is sublime.
No. 7. The Saviour buffeted—only the insulting hands appear, and have a very odd effect. The Virgin appears below, and S. Dominic, who is introduced in most of the pictures.
No. 8. The figure of the dazzled Mary looking into the empty tomb at the Resurrection.
No. 9. The humble rapt figure of the Madonna, in the Coronation of the Virgin.

The **cells** on the other side of this corridor (Nos. 15–23) intended for the 'Giovanati' monks who had just passed their noviciate, contain the Crucifixion repeated in each by *Fra Benedetto*, only the figure of S. Dominic at the foot of the cross is always varied.

At the end of the corridor is (No. 12) **the Prior's Cell,** which contains two frescoes of the Madonna ~~and Child by *Fra*~~ *Bartolommeo*, painted when the sermons of Savonarola had so impressed him with a religious vocation that he had bidden farewell to the world, and assumed the monastic habit at Prato. Thence he was removed to this convent, where he was induced to resume his pencil, though only for religious subjects.

Here are busts of Savonarola and his friend Girolamo Benivieni, imitations of old terra-cottas, by *Girolamo Bastiniani* (ob. 1868). Within are two small cells, which are of deep interest as having been occupied by **Girolamo Savonarola** when Prior. His **hair-shirt, rosary, chair,** and a fragment from the pile on which he was burnt are preserved here. In a desk, which is an imitation of his own, is a copy of his sermons, and—most interesting—his treatise against the 'Trial by Fire,' and upon the desk is his wooden **crucifix.** The portrait upon the wall is attributed to *Fra Bartolommeo.* In the inner cell is a most interesting old picture which belonged to the Buondelmonti family, representing the execution of Savonarola (May 28, 1498). The Ringhiera is represented, with the long platform leading from it by which the scaffold in the piazza was approached. The three suffering monks are seen three times, so as to give the whole scene—(1) being unfrocked; (2) being dragged along the platform; (3) hanging round a pole over the flames.

Savonarola embraced a monastic life in his twenty-second year, choosing the Dominican Order on account of his predilection for S. Thomas Aquinas. In 1490 he was elected Prior of S. Marco, and finding his conventual church too small for the crowds who came to attend his sermons, obtained leave to preach in the cathedral, for 'even in winter the square in front of S. Marco was thronged for hours before its doors were opened by disciples wishing for places,'[1] and 'tradesmen forbore to open their shops till the Prior's morning preaching was over.'[2]

'In order to participate in the benefits of the spiritual food which he dispensed, the inhabitants of the town and neighbouring villages deserted their abodes, and the rude mountaineers descended from the Apennines and directed their steps towards Florence, where crowds of pilgrims flocked every morning at break of day, when the gates were opened, and became the objects of a charity truly fraternal, the citizens vying with each other in the exercise of the duties of Christian hospitality, embracing them in the streets as brothers, even before they were acquainted with their names, while some of the more pious received them by forty at a time into their houses.

'When we consider that this enthusiasm continued for seven consecutive years, during which time it was necessary for him to preach separately to men, women, and children, from the impossibility of admitting them all at one time into the cathedral; and all this unheard-of success was obtained amidst the cries of rage of the moderate faction, who denounced him daily at the court of Rome, and threatened him publicly with punishment, we are at a loss which to admire most in Savonarola, his inexhaustible fluency as an evangelical orator, his facility in rising superior to popular fury, or his almost superhuman reliance on that Divine succour which he believed could never fail him.

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[1] Sismondi, *Hist. Ital.*, xii. 72.

[2] Burlamacchi, *Vit. Sav.*, 88, 93.

'The eloquence of the pulpit had before this degenerated into disputations purely scholastic, and the preachers most in favour, making a monstrous medley of the Gospel and logic, came, their heads stuffed with all the subtleties of the schools, to perplex the minds of their hearers with barren disputations, while the things of God and of Faith were neglected and forgotten.

'Blessed, indeed, were then the poor in spirit; for, when Savonarola burst forth with the abundance and happy choice of his Biblical quotations, it was in these simple souls they re-echoed, like repeated peals of thunder, and the same burning coal appeared to have refined their hearts and purified their lips. . . . The sympathies of the preacher were never more deeply affected than when he spoke to children. He called upon them to reap the fruits of his labours in their day, and to watch over the future destinies of their country; but in the meantime he prepared for this glorious future by adapting to their capacities the great truths of the faith and by suggesting salutary reforms in domestic education. It was solely on the generations placed, so to speak, between infancy and manhood that Savonarola rested his hopes of the future—hopes which he cherished during eight consecutive years with an unparalleled zeal, and which sustained him under the severe trials caused by the implacable hatred of his enemies.

'To prepare and secure the triumph of art, poetry, and Christian faith for a new era, which was to open gloriously with the sixteenth century, and at Florence rather than elsewhere, on account of her superior holiness, such was the aim which Savonarola proposed to himself in impregnating the heart and imagination of youth with the exquisite perfume of a tender child-like piety, the fragrance of which is generally prolonged through advancing years. His success so far surpassed his expectations, that he could only himself attribute it to the miraculous intervention of Divine mercy, and he was never more pathetic than when he poured forth his gratitude to the Author of this blessing. The joy he experienced was so great that it seemed an anticipation of his heavenly reward.'—*Rio.*

'"In heaven," said Pius VII., "I shall know the explanation of three great mysteries—the Immaculate Conception, the suppression of the Society of Jesus, the death of Savonarola. War waged round Savonarola in his lifetime: it has never ceased since his death. Saint, schismatic, or heretic, ignorant vandal or Christian artist, prophet or charlatan, champion of the Roman Church or apostle of emancipated Italy—which was Savonarola?"'—*Church Quarterly Review.*

One of the longings of Savonarola was to make his convent a school and sanctuary of sculpture and painting consecrated to the service and glory of religion. Hence, perhaps, some of his peculiar power over the minds of the artists of his time.

'Sandro Botticelli gave up painting for love of Savonarola, and would have starved without the assistance of Lorenzo de' Medici and other friends. Two of the Robbias were made priests by his hand, and testified their veneration for him by coining a medal bearing his portrait on one side, and on the other a city with many towers, above which appeared a hand holding a dagger pointing downwards, with the motto, "Gladius

Domini sup. terram cito et velociter." Lorenzo di Credi spent the latter years of his life in the convent of S. Maria Novello; Fra Bartolommeo became a monk in the convent of S. Mark, and was so afflicted by Savonarola's death that he gave up painting for four years. Cronaca ceased story-telling, for which he had become famous, and would talk only of Fra Girolamo. Giovanni delia Corniole perpetuated his likeness in one of the finest of modern gems. Michelangelo, one of the friar's constant auditors in his youth, pored over his sermons when an old man, and ever retained a vivid impression of his powerful voice and impassioned gestures, proving that he had profited by his eloquent appeals when he defended the Republic on the slopes of San Miniato.'—*Perkins's* '*Tuscan Sculptors.*'

'To a mind like that of Savonarola, deeply imbued with the religious sentiment, Florentine art acted like sacred music, and bore witness to the omnipotence of genius inspired by faith. The paintings of Angelico appeared to have brought down angels from heaven to dwell in the cloisters of S. Mark, and he felt as if his soul had been transported to the world of the blessed.'—*Pasquale Villari.*

'Le grandeur de Savonarola est d'avoir senti que, pour sauver la nationalité italienne, il fallait porter la révolution dans la religion même.' —*Edgar Quinet*, '*Révol. d'Italie.*'

Returning to the **head of the stairs**, the cell facing the staircase (No. 31) was that occupied by **S. Antonino** (Pierozzi) for many years, after he was transferred here from the Dominican convent at Fiesole, and before he was raised to the Archbishopric. His vestments, his portrait by *Fra Bartolommeo*, and a mask of his face are preserved here.

'It would be difficult to find in history an example of self-denial more constant, of charity more active, of love to our neighbour more truly evangelical, than S. Antonino. There is scarcely a charitable institution in Florence that he did not either found or revive. To him belonged the praise of changing into an institution of charity that society of the Bigallo which S. Peter Martyr had founded for the extermination of heresy, and which had so often polluted the streets and walls of Florence with blood. From that time forward the officers of the Bigallo, instead of burning and slaying human beings, sought out and succoured neglected orphans. S. Antonino was the founder of the society called "*Buoni Uomini di San Martino*," who, to this day, fulfil the Christian duty of collecting offerings and of distributing them to the poor of better condition who are ashamed to beg. It would be impossible to recount all he did for the benefit of the people. He was frequently seen traversing the city and surrounding country leading a mule loaded with bread for some and with clothes for others, and bringing relief to the dwellings of the poor which plague or famine had made desolate. His death, which occurred in Florence in 1459, was mourned as a public calamity, and no one ever mentioned his name without reverence.'—*Pasquale Villari.*

In the cell of S. Antonino (No. 31) is a genealogical tree of the monks of the convent: the name of Savonarola is nearly obliterated by kisses. Here also is a fresco by *Fra Angelico*, representing the Descent of Christ into Hades.

> 'Early Italian artists of earnest purpose indicated by perfect similarity of action and gesture on the one hand, and by the infinite and truthful variation of expression on the other, the most sublime strength, because the most absorbing unity, of multitudinous passion that ever human heart conceived. Hence, in the cloister of S. Mark's, the intense, fixed, statue-like silence of ineffable adoration upon the spirits in prison at the feet of Christ, side by side, the hands lifted, and the knees bowed, and the lips trembling together.'—*Ruskin*, '*Modern Painters*,' ii. 52.

In cell No. 33 is an exquisite little *Fra Angelico* of the Madonna and Child surrounded by angels, brought from S. Maria Novella, and in the cell within this another small picture of the Coronation of the Virgin.

> 'The sweetness and purity of the Virgin are beyond the sphere of criticism—they sink into the heart and dwell there in the dim but holy light of memory, in association with looks and thoughts too sacred for sunshine and "too deep for tears."'—*Lord Lindsay*.

Cell No. 34 has a similar picture of the Adoration of the Magi, with a lovely predella.

The last cell on the right (No. 38), adjoining the church, has an inner chamber approached by steps. An inscription records that it belonged to Cosimo de' Medici, who built it that he might more intimately converse with S. Antonino and the two brothers Fra Angelico and Fra Benedetto. A portrait of Cosimo by *Pontormo* hangs in the cell. Here Pope Eugenius IV. lodged in 1432, when he came for the consecration of the church. The frescoes present the Adoration of the Magi and a Pietà.

The Library is a fine room carried on ranges of pillars. It contains a collection of choral-books, brought hither from the Badia, and various suppressed convents. Fourteen of those originally belonging to S. Marco were illuminated by *Fra Benedetto*. It was this room which witnessed the last striking scene in Savonarola's convent life.

> 'In the middle of this hall, under the simple vaults of Michelozzi, Savonarola placed the Sacrament, collecting his brethren around him, and addressed them in his last and memorable words: "My sons, in the presence of God, standing before the sacred Host, and with my enemies already in the convent, I now confirm my doctrine. What I have said came to me from God, and He is my witness in heaven that what I say is true. I little thought that the whole city would so soon have turned against me; but God's will be done. My last admonition to you is this—Let your arms be faith, patience, and prayer. I leave you with anguish

and pain, to pass into the hands of my enemies. I know not whether they will take my life; but of this I am certain, that dead, I shall be able to do far more for you in heaven, than living I have ever had power to do on earth. Be comforted, embrace the cross, and by that you will find the haven of salvation."

'The enemy had now got full possession of the convent, and Giovacchino della Vecchia, who commanded the Palazzo guard, threatened to destroy everything with his artillery if the commands of the Signory were not immediately obeyed. These were, that, on the faith that their persons would be safe, Fra Girolamo, Fra Domenico, and Fra Salvestro should be delivered up. But Malatesta Sacramoro, the same who had offered to pass through the fire, began to play the part of Judas; he had a conference with the Compagnacci, and advised them to bring a written order. While they were sent to obtain it from the Signory, Savonarola confessed to Fra Domenico, received the communion from him, and prepared to give himself up with Fra Domenico. Fra Salvestro had concealed himself, and in the disturbance it was not easy to find him.

'A singular incident occurred about this time. Girolamo Gini, a follower of the Friar, who had long desired to assume the Dominican dress, was that evening at vespers; and scarcely had the tumult begun when he armed himself to defend the convent. When Savonarola ordered him to lay aside his arms the good citizen obeyed; but he ran through the cloisters, facing the enemy, wishing, as he said, to meet death for the love of Jesus Christ; and, having been wounded, he entered the Greek library, his head streaming with blood, threw himself on his knees before Savonarola, and humbly asked that the convent dress might be given to him—a request which was immediately granted.'—*Villari*.[1]

Descending the stairs and turning to the right, we enter the **Second Cloister.** Here, on the left, is the *Dormitory of the Novices*—'I nostri Angioli'—as Savonarola was wont to call them. It is now used for the meetings of the Accademia della Crusca. Five of its eight lunettes are by *Fra Bartolommeo.*

The **Convent Garden** is especially connected with an incident in the life of Savonarola. Here, too, he was wont of cool summer evenings to walk with his friars, and expound.

'After attending the mass of S. Marco, as Lorenzo de' Medici now and then did, he would walk in the convent garden; and it was known among the fraternity that he would have been well pleased had the Prior sometimes joined him in his walk, and thus have given him opportunities of evincing his regard. Burlamacchi mentions an occasion on which a monk in the interest of Lorenzo went to apprise the Prior that the Magnifico was walking in the garden. "Has he asked for me?" was his reply. "No, father," said the monk. "Let him then pursue his devotions undisturbed," rejoined he, and remained tranquil in his cell. "This man is a true monk," said Lorenzo, "and the only one I have known who acts up to his profession."'—*Harford's 'Life of Michelangelo.'*

The garden became a school of fine arts for young painters and sculptors in the XV. and XVI. c., and whilst studying here they were supported by Lorenzo the Magnificent, who collected in the gardens of the convent endless fine works of sculpture.

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[1] Three of the sons of Andrea della Robbia were with Savonarola at this time, and the best contemporary account is that of Fra Luca—Marco della Robbia.

The **Church of S. Marco** is in itself little important; but here the friends and lovers of Savonarola waited and prayed while he went forth from them to the ordeal. On the façade, which is modern, is a statue of S. Dominic with his dog. Over the entrance inside is the wooden crucifix of *Giotto*, which is believed to have established his supremacy over Cimabue, and caused Dante to write :—

'O vanagloria dell' umane posse,
Com' poco verde in su la cima dura
Se non è giunta dall' etadi grosse!
Credette Cimabue nella pintura
Tener lo campo, ed ora ha Giotto il grido,
Sì che la fama di colui s' oscura.'—*Purg.* xi. 91.

In the Chapel of S. Antonino, in the left transept, the good bishop is buried, whose characteristics were charity, humility, gentleness, and love. The frescoes of his funeral, &c., are by *Passignano*, the bronze reliefs of his history by *Partigiani*.

On the left of the nave are the graves of three learned men, Girolamo Benivieni, ob. 1542;[1] **Poliziano**, ob. 1494; and Pico della Mirandola, ob. 1494. The inscription to Pico is on the wall :—

D. M. S.
Johannes jacet hic Mirandula caetera norunt
Et Tagus et Ganges forsan et Antipodes
ob. an. Sal. MCCCCLXXXXIIII. vix. ad. XXXII.
Hieronimus Benivienus ne disiunctus post
mortem locus ossa separet quorum animas
in vita conjunxit amor hoc humo
supposita peni curavit.

Another tablet, brought from above his grave in the presbytery, and placed below that of Pico, is that of Politian, priest and canon of the cathedral :—

Politianus
in hoc tumulo jacet
Angelus unum
qui caput et linguas
res nova tres habuit
obiit an. MCCCCLXXXXIV.
Sept. XXIV. ætatis
LX.

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[1] His portrait, by Lorenzo di Credi, is at Cobham Hall, Gravesend.

'**Politian** died Sept. 24, 1494, "with as much infamy and abuse as a man could well be loaded with." He was accused of numberless vices and of enormous profligacy; but the true cause of all this hatred was rather to be traced to Piero de' Medici having become so universally detested, and to Politian's death having occurred near the time when Piero and his adherents were expelled. Nor were these angry feelings at all mitigated by the knowledge that the last words that fell from the lips of the illustrious poet and accomplished scholar were words of contrition. He had requested that his body might be buried in a Dominican dress in the Church of S. Mark, where, in fact, his ashes repose by the side of those of Pico della Mirandola, who died the very day that Charles VIII. entered Florence. Pico had also for some time expressed a desire to assume the dress of the friars of S. Mark, but having hesitated too long, his wish could not be fulfilled, as death carried him off at the early age of thirty-two. While on his death-bed, he asked Savonarola not to allow him to go down to the tomb without first having been clothed in that habit.

'The end of these two illustrious Italians recalled to mind the last hour and confession of the Magnificent; for to many it appeared that the Medicean society, on leaving the world, had indeed to acknowledge their crimes, and ask absolution from the people they had so grievously oppressed, and from the friar who might be considered the living and speaking representative of that people. Singular it was, that they all looked to that Convent of S. Mark, from whence had issued the first cry of liberty, the first resistance, and the first accusations against the tyranny of the Medici.'—*Villari.*

The mosaic of the Madonna on the right was brought from the Oratory of the Porta Santa in 1609, and presented by Michelangelo. A stone beneath the pulpit marks the vault of the **Lapi**[1] family, of whom was Niccolò, rendered famous by the Romance of Azeglio.

The Via del Maglio, now **Lamarmora**, which leads from the Piazza S. Marco to the site of the walls, is the place where the young Florentines used to play at *maglio* in the XV. c. The name of the game remained to the street and the convent of S. Domenico del Maglio.

On the east of the Piazza S. Marco is the *Instituto di Studi Superiori*, containing the *Museo Indiano* (free admission on Wednesdays and Saturdays from 9 to 3). Here also are the *Mineralogical* and *Geological Collections* belonging to the University. No. 11 is the house where Bianca Cappello and her husband took refuge after their flight from Venice. The house at the corner of the Via degli Arazziere is known as *La Villa della Livia*, having been built in 1780 by the Grand Duke Pietro Leopoldo for his mistress, Livia Malfatti.

At the S. corner of the Via Ricasoli[2] and the Piazza S.

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[1] Arms: Gules, a fess, argent; on a chief, a lion passant, sable.

[2] Formerly Via del Cocomero, re-named from the patriot Bettino Ricasoli, who was born at No. 9 in 1808.

Marco is the ancient Ospedale di S. Matteo, now the **Accademia delle Belle Arti.**

In the little hall which was the original entrance are four admirable reliefs by *Luca della Robbia.* In the courtyard beyond are some lovely works of the Della Robbia, and the *bozzetto* of a *Statue of S. Matthew by Michelangelo.*

'The statue of S. Matthew looks like the antediluvian fossil of a human being of an epoch when humanity was mightier and more majestic than now, long ago imprisoned in stone and half uncovered again.'—*Hawthorne's Note-books.*

Strangers now enter (1 fr.) by the second door, which leads at once to the *Tribune.* The corridor is lined by tapestries.

The **Tribune** was opened April 1882. Hither (owing to damage from rain), the famous *Statue of David* (1504) *by Michelangelo*—'*Il Gigante*'—has been removed from its original and far better situation at the gate of the Palazzo Vecchio, a position which was of the greatest interest, as having been chosen by Michelangelo himself at a council composed of all the great contemporary painters and sculptors.

'La sculpture de Michel-Ange n'est pas faite généralement pour avoir un toit au-dessus d'elle. L'exagération des muscles, qui est son défaut, dévient un mérite dans ces positions où la lumière absorbe et dévore tout.'—*Michelet.*

'Having selected David as his subject, Michelangelo made a sketch, in which the shepherd hero stood with his foot upon the head of Goliath, but the shape of the marble not admitting of such action, he designed the wax model now in the Casa Buonarroti, according to which he sculptured the statue as we now see it. The marble was set up on end, and enclosed so that the sculptor need not be interfered with in his work, which was far advanced in the month of February 1503, and ready to be given up to the Signory, who had purchased it from the merchants of the Woollen Guild, within a year after that date. Though trammelled in a way especially irksome to an artist so free in expression of thought, Michelangelo showed in this statue no other sign of the conditions under which he worked, save in the meagreness of its forms, which we soon forget in our admiration for the grandeur and bold modelling of the figure, its ease of attitude, and the collected, watchful expression of the face. Giant himself, David is a match for any Goliath; too much so, perhaps, as a representation of the youth who, strong only in the grace of God, went out with a sling in his hand, to do battle against the champion of the Philistines.

'As soon as the statue was set upon its pedestal the Gonfaloniere Pier Soderini came to see it, and after expressing his great admiration for the work, suggested that the nose seemed to him too large; hearing this, Michelangelo gravely mounted on a ladder, and after pretending to work for a few moments, during which he constantly let fall some of the marble dust he had taken up in his pocket, turned, with a questioning and doubtless a slightly sarcastic expression in his face, to the critic, who responded, "Bravo! bravo! you have given it life."'—*Perkins.*

> 'On the whole, it has suffered very little. Weather has slightly worn away the extremities of the left foot; and in 1527, during a popular tumult, the left arm was broken by a huge stone cast by the assailants of the palace. Giorgio Vasari tells us how, together with his friend Cecchino Salviati, he collected the scattered pieces, and brought them to the house of Michelangelo Salviati, the father of Cecchino. They were subsequently put together by the care of the Grand Duke Cosimo, and restored to the statue in the year 1543.'—*J. A. Symonds.*

A number of casts from other works of Michelangelo have been placed in the same gallery.

At the end of the corridor on the left of the Tribune we enter the rooms devoted to the earlier masters. We may notice (beginning from the right)—

1st Hall:

164. *Luca Signorelli* (1441 1453. The Trinity, with the Virgin, S. Michael, S. Gabriel, S. Anastasius, and S. Augustine.
Luca Signorelli. The Predella of the same. The Last Supper, the Agony in the Garden, and the Flagellation. A late work.
129. *Spinello Aretino.* An altar-piece. The figure of the Virgin is by Lorenzo di Niccolò Gerini (1401). From S. Felicità.
116. *Taddeo Gaddi?* The Entombment. From S. Michele.
4 13. *Giotto.* The Story of S. Francis—a series of panels from the presses of S. Croce.
103. *Giotto.* The Madonna throned, with angels—painted for the Umiliati of Ogni Santi.
102. *Cimabue.* The Madonna, almost a replica of the Rucellai picture. From S. Trinità.

On an easel—

165. **Gentile da Fabriano (? 1375-1450), 1423. The Adoration of the Magi.** In the Predella, the Nativity and the Flight into Egypt—a curious and important picture. The crudely foreshortened horses, camels, birds, and dogs, recall Paolo Uccello. From the Sacristy of S. Trinità.

> 'Ce chef-d'œuvre, à défaut de tout autre de Gentile suffirait à lui seul peur expliquer l'empressement avec lequel furent recherchés, d'un bout à l'autre de l'Italie, les produits de son pinceau. Depuis l'ouverture du XV^e^ siècle, on peut dire, avec vérité, qu'on n'avait rien vu de comparable à ce tableau.'—*Rio.*

On an easel—

166. *Fra Angelico.* The Deposition—one of the finest works of the master, but much repainted. From S. Trinità. Vasari says that in the figure of Nicodemus here is represented Michelozzo, the builder of S. Marco.

2nd Hall:

174. *Fra Paolino.* The Madonna giving the Cintola to S. Thomas.
170. *Fra Paolino*, composition by *Fra Bartolommeo.* The Virgin throned, with saints. The Child standing on the step of her throne receives the hearts of S. Catherine, S. Mary Magdalen, and Dominican saints. From S. Caterina.
171, 173. *Fra Bartolommeo.* Two Sketches of the Madonna and Child. From S. Marco.
172. *Fra Bartolommeo.* Portrait of Savonarola as S. Peter Martyr. From S. Marco, *i.e.* by his fellow-friar and friend.
169. *Mariotto Albertinelli.* The Annunciation, painted for the Confraternità of S. Zenobio in 1510. *Cf.* Vasari.
167. *Mariotto Albertinelli*, painted for the Convent of S. Guliano. Madonna and Child with Saints.
168. *Fra Bartolommeo.* Sketches of Saints. In two sections of five.

On an easel—

195. **Domenico Ghirlandajo.** The Adoration of the Shepherds and the approach of the Magi. The landscape and distant town are very highly finished. From the Sacristy of S. Trinità.

3rd Hall:

207. *Cristofano Allori.* Adoration of the Magi.
206. *Cigoli* (Luigi Cardi). Martyrdom of S. Stephen—one of the best specimens of the master; painted for Zaccaria Tonelli.
202. *Carlo Dolce* (1616-86). Portrait of Fra Angelico, taken from a bas-relief.
200. *Ignoto.* Portrait of Niccolò Accaiuoli, painted two and a half centuries after his death in 1366.
198. *Aless. Allori* (Il Bronzino, 1535-1607). The Annunciation.

From the right of the corridor in returning open three halls.

Sala del Botticelli:

72. *Francesco Pesellino* (1422-1457). The Nativity. The Martyrdom of SS. Cosmo and Damiano, and S. Anthony of Padua discovering the heart of a dead miser in his money-box—the drawing of the figures very beautiful. From the Convent of S. Croce.
71. **Andrea Verocchio** (1435-1488). The Baptism of Christ—a noble work—though the faces, so full of expression, are those of two peasants. This is one of the rare pictures from the hand of this great master, in whose studio Leonardo da Vinci is said to have painted as a youth. From the Convents of S. Salvi and S. Verdiana.

'This picture is perhaps one of the most important panels which remain to us from the Renaissance. In all the technical qualities required to portray a nude figure it is beyond criticism. . . . Vasari's statement that Leonardo painted the nearer angel may be unhesitatingly accepted ; but whether the legend that, owing to the burst of applause which greeted the picture on account of the beauty of this particular figure, Verocchio never more took brush in hand, is doubtful—and immaterial.'—*The Athenæum*, No. 3688.

'A picture of calm and composure, of reverent and tender worship, which carries with it a special charm. The resigned consciousness of the Saviour receiving the water which S. John pours on His head—the questioning tender air of the two beautiful angels who wait on the banks of the brook to minister to the Redeemer's wants—the brook itself running in a bed of pebbles round a projection of rock crowned with trees from a distance of lake and hills, the palm-tree with the bird flying into it,—the mixture of the mysteries of solitude and worship—are all calculated to affect the senses of the beholder.'—*Crowe and Cavalcaselle.*

73. *Sandro Botticelli* (1447–1514). The Coronation of the Virgin—lovely angels dance around hand in hand. SS. John, Augustine, Jerome, and Alò. From the Convent of S. Marco.

'The lower half of the picture is of moderate interest ; but the dance of hand-clasped angels round the heavenly couple above has a beauty newly exhaled from the deepest sources of inspiration. Their perfect little hands are locked with ineffable elegance ; their blowing robes are tossed into folds of which each line is a study ; their charming feet have the relief of the most delicate sculpture.'—*Henry James.*

76. *Andrea del Sarto* (1528). Four saints, SS. Giovanni Gualberto Bernardo degli Uberti, Giovanni (Battista), and Michele, for an altar-piece for Vallombrosa—splendid in colour.
79. *Filippo Lippi.* The Virgin praying over the Infant Jesus. From the Camaldoli in Casentino.
78. *Pietro Perugino.* The Crucifixion. The Virgin, and S. Jerome with his lion, stand by the cross. From S. Girolamo.
80. **Sandro Botticelli.** 'Il Regno di Venere.' An allegory of Spring, with the three Graces, and Venus scattering flowers—a very interesting picture, painted for the villa of Cosimo de' Medici at Castello. The painter also has had in his mind the Judgment of Paris.

'The scene is a landscape of wood, orchard, and flowery meadow. A man with a winged helmet like a Mercury, scantily draped about the hips with a sword at his side, and striking down fruit from a tree, offers to the spectator a youthful form in fair movement and proportion. Three females near him (the Graces ?) dance on the green sward in the light folds of transparent veils ; a fourth (Venus ?) stands in rich attire in the centre of the ground, whilst, above them, the blind Cupid flies down with his lighted torch. On the right a flying genius, whose dress flutters in the wind, wafts a stream of air towards a female, in whose hand is a bow and from whose mouth sprigs of roses fall into the garment of a nymph at her side.'—*Crowe and Cavalcaselle.*

81. *Jacopo Pacchiarotto* (*c.* 1520 ?). The Salutation. SS. Elizabeth, Giovanni, Leonardo, Antonio (2), Niccolò da Bari.

82. *Filippo Lippi.* The Nativity. SS. Giuseppe, Girolamo, Hilarion.
68. *Francesco Granacci* (1469 1543). The Virgin in Glory. Below S. Catherine, S. Bernard, S. Giovanni Gualberto, and S. George. From the Convent of Spirito Santo sulla Costa.

5th Hall. *Sala di Perugino:*

*66. *Domenico Ghirlandajo.* The Madonna and Child, and S. Clement and S. Dominic, S. Thomas Aquinas, and S. Denis the Areopagite. In the predella (15) is a story from the life of each of these saints.
65. *Luca Signorelli* (1441–1523). A Crucifixion, with a kneeling Magdalen—used as a church-banner. From the Convent of Annalena.
*53. *Pietro Perugino.* The Agony in the Garden. From La Calza.
52. *Cosimo Rosselli* (1438 1507). S. Barbara, with SS. J. Baptist and Matthew.
56. *Perugino.* A Deposition, the upper part by *Filippino Lippi*, who died while it was unfinished, in 1505. His work was completed by *Perugino.*[1] SS. John, Nicodemus, Joseph of Arimathea. From S. Annunziata.
57. **Perugino** (1500). The Assumption. Below are S. Bernardo degli Uberti, S. Giovanni Gualberto, S. Benedict, and S. Michael. The figure of Giovanni Gualberto is exquisitely beautiful. From Vallombrosa.
61. *Andrea del Sarto.* Cherubs. From Vallombrosa.
60. *Ant. Pollajuolo* (?) S. Monica.
*62. *Fra Filippo Lippi.* The Coronation of the Virgin (by God the Father)—a beautiful picture. On the right is the painter with his hands clasped, and wearing a red scarf. 'Is perfecit opus.' An old monk in white, on the left of the picture, is exceedingly striking. Vasari mentions that this work was much admired by Cosimo de' Medici.
63. *Mariotto Albertinelli.* The Trinity—much restored. From S. Giuliano. Brought thence in 1810.

6th Hall. *2nd Sala del Botticelli:*

84. *Sandro Botticelli* (?) The Three Archangels and Tobias; a very curious work. From S. Spirito, 1810.
85. *Sandro Botticelli* (?) Virgin and Child throned, with SS. Ambrogio, Barnaba, Michael, Giovanni, Catherine. From S. Barnaba.
88. *Botticelli.* Madonna and Child with SS. Francis and Catherine.
90. *Raffaellino del Garbo* (1466–1524). The Resurrection. From Monte Oliveto di Firenze.
*92. *Lorenzo di Credi.* The Adoration of the Shepherds. From S. Chiara.
94. *Lorenzo di Credi.* The Holy Family and Angels praying over the Infant Saviour. From the Convent of the Muratte.
97. *Fra Bartolommeo.* The Vision of S. Bernard—the figure of the saint is most beautiful, though the rest is unpleasing. SS. Benedetto and Giovanni. From La Badia.

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[1] Vasari, vol. v.

From the left of the entrance corridor (in returning) we enter—

7th Hall. *Sala del Angelico* (the rooms are often re-arranged):

Here are an immense number of small works of the Beato Angelico (1387–1455), illustrative of the lives of Christ and the Saints, ordered from the master by Piero di Cosimo de' Medici, and executed at S. Domenico di Fiesole: also—

243. Miniature pictures of the lives of the medical SS. Cosmo and Damian.
266. **Fra Angelico. The Last Judgment**—a glorious picture. From Il Monastero degli Angeli.

'The upper part is arranged in the usual traditional manner and highly finished, the Inferno, in the right-hand corner below, much more hastily, as if the artist longed to escape from the ungenial task; but the very spirit of Paradise illumines the opposite angle, where the elect are assembled in their beatitude—some basking (as it were) in the benignant glance of Christ, others ascending heralded by angels, who weave a dance of mystic harmony around them, towards the gates of the Celestial City, whence a flood of light streams down upon them, in which the two foremost, floating buoyantly upwards from earth, are already half transfigured. One almost fancies one hears the "bells ringing and the trumpets sounding melodiously within the golden gates," "as if heaven itself were coming down to meet them," in the Jubilee of welcome.'[1]—*Lord Lindsay's 'Christian Art.'*

241, 242. *Pietro Perugino.* Portraits of Don Blasio, General of the Vallombrosians, and Don Balthasar, Abbot of Vallombrosa, who ordered from the painter the picture of the Assumption (No. 57 in the fifth room). From Vallombrosa.

From the vestibule a staircase ascends to the *Collection of Modern Pictures*, which is miserably poor for the most part, but includes the fine representation of the 'Banishment of the Duke of Athens from Florence' by *Stefano Ussi*, and the Death of Raffaelle by *Ridolfo Morgari*.

Chiostro dello Scalzo (No. 69 Via Cavour, admission 10 to 4, 25 c.) belonged to the gardens of Ottaviano de' Medici, where the Scalzi, or barefooted Recolletan friars, had a court, for the decorations of which they employed Andrea del Sarto and his friend Franciabigio, who lived with him. The subject chosen was the life of John the Baptist. The execution of the frescoes occupied them from 1517 to 1526. They are, beginning from the right :—

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[1] See the conclusion of the First Part of the *Pilgrim's Progress*.

1. Faith.
2. The Announcement to Zacharias.
*3. The Meeting of Mary and Elizabeth.
*4. The Birth of John.
5. The Benediction of Zacharias.
6. The Meeting of John and Jesus.
7. The Baptism of Christ.
8. Love—with most Lovely children.
9. Justice.
10. The Preaching of the Baptist.
11. The Baptizing of John's Disciples.
12. John a Prisoner before Herod.
*13. The Dance of Herodias' Daughter.
*14. The Beheading of the Baptist.
15. The Bringing of the Head to Herod.
16. Hope.

All these are by **Andrea del Sarto,** except 5 and 6, which are by *Franciabigio*, and 7, which (as well as the frieze) is the united work of the two friends. They are all executed in chiaroscuro.[1]

> 'In these mural designs there is such exultation and exuberance of young power, of fresh passion and imagination, that only by the innate grace can one recognise the hand of the master whom we know but by the works of his later life, when the gift of grace had survived the gift of invention. Here, what life and fulness of growing and strengthening genius, what joyous sense of its growth and the fair field before it, what dramatic delight in character and action! where S. John preaches in the wilderness and the few first listeners are gathered together at his feet, old people and poor, soul-stricken, silent—women, with worn, still faces, and a spirit in their tired aged eyes that feeds heartily and hungrily on his words—all the haggard funereal group filled from the fountain of his faith with gradual fire and white heat of soul; or where Salome dances before Herod, an incarnate figure of music, grave and graceful, light and glad, the song of a bird made flesh, with perfect poise of her sweet light body from the maiden face to the melodious feet; no tyrannous or treacherous goddess of deadly beauty, but a simple virgin, with the cold charm of girlhood and the simple charm of childhood; as indifferent and innocent when she stands before Herodias and when she receives the severed head of John with her slender and steady hands; a pure bright animal, knowing nothing of man, and of life nothing but instinct and motion. In her mother's mature and conscious beauty there is visible the voluptuous will of a harlot and a queen; but, for herself, she has neither malice nor pity; her beauty is a maiden force of nature, capable of bloodshed without blood-guiltiness; the king hangs upon the music of her movement, the rhythm of leaping life in her fair fleet limbs, as one who listens to a tune, subdued by the rapture of the sound, absorbed by the purity of passion. I know not where the subject has been touched with such fine and keen imagination as here.'—*Swinburne*, '*Essays aud Studies*.'

> '"There is a little man in Florence," said Michelangelo to Raffaelle of Andrea del Sarto, "who, if he were employed on such great works as you are, would bring the sweat to your brow."'—*Bocchi*.

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[1] In his pictures, Andrea del Sarto constantly painted his wife, Lucrezia de Fede, of a noble family which gave six Priors to Florence.

Near this (No. 63), in the Via Cavour, is the **Casino Mediceo,** adorned by Buontalenti in 1570 for Francesco I. It was in the gardens of this palace that Lorenzo the Magnificent used to collect all the literary celebrities of his time, and to its galleries that he invited all the young students of art to study from his antiquarian collections. The villa was sacked after the banishment of Piero de' Medici, but restored as an academy in 1512. After the death of Francesco I. and Bianca Cappello their son Antonio resided here. Under the later Grand Dukes it was a barrack of the noble guard, and is now used for public offices. The present Court of Appeal has busts of the Grand Duchesses Maddalena of Austria and Vittoria della Rovere, and in the rooms once inhabited by Prince Antonio, now the Court of Assizes, are frescoes portraying the history of the first four Grand Dukes. Opposite is the **Farmacia di S. Marco.**

☞ From the Accademia, a few steps (E.) bring us to the **Piazza della SS. Annunziata** (Servi di Maria), surrounded by arcades and decorated with busts of the Medicean Grand Dukes. It is adorned by an equestrian statue of Ferdinand I. (younger son of Cosimo I., first Cardinal, then Grand Duke) by *Giovanni da Bologna* (made from cannon taken from the Turks by Knights of S. Stephen) and two bronze fountains by *Pietro Tacca.* The central door on the left leads to the **Foundling Hospital**—Spedale degli Innocenti—founded in 1421, and designed by Filippo Brunelleschi. The medallions are by Andrea della Robbia. It contains several good pictures, especially :—

Piero di Cosimo. Elizabeth of Hungary offering roses to the Infant Jesus.

Filippo Lippo. The Infant Jesus brought to the Madonna by an angel.

In the **Chapel** of the Hospital is

Dom. Ghirlandajo. The Adoration of the Magi.

'Le type de la Vierge est toujours le même portrait de famille, portrait prosaïque que l'artiste n'a pas même songé à embellir. A cela près, il a tant de poésie versée, comme à pleines mains, sur toutes les parties accessoires, que la sévérité la plus systématique reste désarmée. Sur le second plan, l'artiste a introduit une scène déchirante du massacre des Innocents ; ce sont des mères qui, voulant soustraire par la fuite leurs enfants à la mort, se trouvent placées avec eux entre les eaux d'un fleuve et le fer des bourreaux. Par un contraste qui repose l'âme délicieusement, ce fleuve, qui se prolonge à perte de vue dans le lointain, coupe en deux un ravissant paysage qui se termine par de belles crêtes de montagnes et par un ciel admirable de transparence et de pureté. Ce tableau porte la date de 1488, c'est à dire du temps où l'auteur ayant acquis la conscience de ces forces, disait à son frère David que, maintenant qu'il commençait à être initié aux secrets de son art, il regrettait qu'on ne lui eût pas donné la circonférence entière des murs de la ville à couvrir de peintures historiques.'—*Rio.*

Over the door of the chapel is an Annunciation by *Andrea della Robbia.*

The **Church of the SS. Annunziata** was built by the Order of Servites—'Servi di Maria'—which was founded at Florence by seven noble Florentines, who used to meet daily to sing Ave Maria in the chapel of S. Zenobio, where the tower of Giotto now stands. It was originally built in 1250, but has been modernised, and is now the fashionable church of Florence, with the best music, and the only one open all day.[1] It is approached by a portico of seven arches by Antonio San Gallo and Ceccini, containing a lunette in mosaic of the Annunciation, by *Dom. Ghirlandajo.* Door to left leads to the cloisters. This leads into a courtyard surrounded by precious frescoes now enclosed with glass. Beginning from the right, they represent :—

1. *Il Rosso Florentino* (1515). The Assumption (S. James smiling is said to have the face of the poet Francesco Berni).
2. *Jacopo Pontormo* (1516). The Salutation.
3. *Francesco di Cristofano* (Franciabigio), 1513. The Marriage of the Virgin. Damaged by the artist in anger because the monks removed the screen before he wished it.
4. **Andrea del Sarto.** The Birth of the Virgin—'on the highest level ever reached in fresco.'[2]

Baldinucci relates that when Jacopo da Empoli was copying this picture in 1570, an old lady stopped on her way to mass and talked to him. She showed him one of the figures in the fresco as the likeness of Andrea's wife, and then disclosed that she herself was Lucrezia del Fede, the widow of the hatter, Carlo Recanati, in the Via S. Gallo, whom Andrea had married, to the great discomfort of his pupils, and who had so often served as his model.

5. **Andrea del Sarto.** The Adoration of the Magi. The painter has represented himself, with Sansovino and Ajolle, the musician, amongst the royal followers.
6. *Alessio Baldovinetti* (1422-99). The Nativity.
7. *Andrea del Sarto.* Children are healed of diseases by touching the garments of the Servite S. Filippo Benizzi, who died in 1285.
8. *Andrea del Sarto.* A dead child is resuscitated on touching the bier of S. Filippo.
9. *Andrea del Sarto.* A woman possessed of a demon is cured by S. Filippo.
10. **Andrea del Sarto.** Some men who assault S. Filippo are destroyed by lightning.

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[1] The *Miserere* is sung here between 5.30 and 7 o'clock on Ash Wednesday, Holy Thursday, and Good Friday.

[2] Crowe and Cavalcaselle.

11. **Andrea del Sarto.** S. Filippo, on his way to Viterbo, divides his cloak with a beggar.
12. *Cosimo Rosselli* (1439 1506). S. Filippo assumes the habit of the Order (dated 1476).

The interior of the Annunziata, in form a Latin cross with apsidal choir, used to be filled (like the still unaltered church of S. Maria delle Grazie near Mantua) with waxen images of eminent living as well as dead persons, here suspended from the ceiling. On one side were the citizens,[1] on the other popes and foreign potentates—even a Turkish Pasha. Beginning on the right—

In the **1st Chapel** is :—

Jacopo da Empoli. The Virgin with saints (much restored).

In the **2nd Chapel** :

Tomb of Marchese Luigi Tempi-Marzi-Medici, by U. Cambi (1849).

In the **5th Chapel** :

The simple and beautiful XV. c. Tomb of Orlando de' Medici by *Simone di Betto*, brother of Donatello. His last descendant, Carlotta de' Medici, was buried near him in 1859.

In the **6th Chapel** :

The grave of Stradano the painter (1536 1605). Bust by his son Scipione.

In the **Right Transept** :

The Tomb of *Bacci Bandinelli*, being a Pietà from his own hand. The figure of Nicodemus is supposed to be a portrait of the artist, who is buried here with his father and wife.

Outside the **Tribune** :

The Tomb of the Senator Donato dell' Antella, who became a Servite late in life, ob. 1666, by *Gio. Batt. Foggini* ; and that of Angiolo Marzi-Medici, Bishop of Arezzo, ob. 1546, by *F. di San Gallo.*

The **Tribune** has a circular dome, painted by Il Volterrano, beneath which is the isolated choir, where the **stalls** and a

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[1] The image of Lorenzo de' Medici, by Verocchio, was in the dress in which he escaped assassination by the Pazzi ; that of Giuliano was by Montelupo ; that of Alessandro (which fell down three days before his murder) by Benvenuto Cellini.

ciborio are by *Baccio d' Agnolo.* In the **Cappella del Soccorso,** behind the high-altar, is the tomb of Giovanni da Bologna, from his own design. The bas-reliefs are by his pupils, Tacca and Francavilla. The next tribune **chapel** has a picture of the Resurrection by *Ang. Bronzino.* In the principal chapel of the **left transept** are the tombs of the historians Giovanni, Matteo, and Filippo Villani (1275–1364).

1*st Chapel* (descending left of the nave):

Perugino. The Assumption. (Manni ?)

2*nd Chapel:*

Stradano. The Crucifixion. The best work of the artist.

The **Last Chapel** (left of entrance) (of the Annunciation, built from designs of Michelozzo, by Piero de' Medici), has a gorgeous little shrine in front of it, with silver altar and hanging lamps.

Pietro Cavallini. The **Annunciation,** supposed to have been finished by angelic hands.

The crucifix here is by *Giuliano di S. Gallo*, the figure of the Infant Jesus by *Baccio Bandinelli.* The head of Christ over the altar is by Andrea del Sarto.

Carlo Dolci, Desiderio da Settignano, and Andrea del Sarto lie in this church.

In this church, S. Luigi Gonzaga, at ten years old, took the vows of chastity.

The large **Cloister**—dei Morti—attributed to Simone Pollajuolo and Michelozzo, is surrounded with frescoes by *Poccetti.* Over the door leading into the church is the charming and celebrated fresco of

Andrea del Sarto*, called **La Madonna del Sacco.

'For drawing, grace, and beauty of colour, for liveliness and relief, no artist has ever done the like.'—*Vasari.*

Michelangelo so highly thought of this work that he said to Raffaelle of its author, 'ti farà sudar la fronte.'

One of the greatest benefactors of the convent—il chiarissimo Falconieri—is buried beneath the fresco.

Opening into the cloister is the **Cappella dei Pittori,** where the Company of Painters (founded 1350) or Guild of S. Luke, used to hold their meetings. Over the altar are some small pictures by *Fra Angelico.* Jacopo Pontormo, Franciabigio, Benvenuto **Cellini**, and Lorenzo Bartolini are buried here. Montorsoli built the chapel at his own expense as a resting-place for them. The vestibule contains some second-rate works.

(Behind the Annunziata runs the *Via Gino Capponi*, formerly Via S. Sebastiano, which contains a beautiful piece of Luca della Robbia over a door leading to a cloister which belonged to S. Piero Maggiore. Here, at the corner of the **Via del Mandorlo**, No. 24, is the house of Andrea del Sarto, and where he died wanting food; afterwards inhabited by Fed. Zuccaro.

About the centre of the street (No. 28) is the **Palazzo Capponi**, built (1705) after a design by Fontana, where the illustrious statesman, Gino Capponi, died in 1876. The satirical poet Giusti also died here. The palace contains a few good pictures. The Capponi family,[1] who came from Lucca in the XIII. c., has given ten gonfalonieri and fifty-six priori to the state. Its most celebrated members were Neri (*d.* 1457), who defeated the Duke of Milan at Anghiari, and his nephew Piero, whose boldness saved Florence from Charles VIII. of France: he was killed at the siege of Sojana in 1496. The nearly opposite **Palazzo Velluti Zati** (formerly San Clemente) was inhabited by Prince Charles Edward, who died here in 1788. No. 50 is the Palazzo Ruspoli, with beautiful gardens.

On a line with the front of the Annunziata is the Via della Colonna, containing, in the **Palazzo della Crocetta** (formerly a Medici Palace, No. 26), the **Museo Archeologico** (open daily from 10 to 4, 1 fr.). The **Museo Etrusco** (occupying the **ground floor** and great part of the first floor) is of the greatest interest, especially to those who have visited the remarkable sites where its treasures were found. Those little interested in antiquities will be struck by the great variety and beauty of the pottery, especially of the black vases of (*bucchero*) South Etruria; the furniture considered necessary for the tombs—candlesticks, bottles for ointment, small dinner services, all very curious. The small bronzes from Telamone are of wonderful beauty. Many interesting things come from the excavations in the Mercato Vecchio. Four objects deserve especial attention:—

A beautiful bronze statue of **Minerva** of *c.* 400 B.C., found at Arezzo in 1541.

A noble male statue found at Sanguinetto, near the Lake of Thrasymene, in 1556. An inscription on the left side of the pallium shows that it was dedicated to Aulus Metellus, son of Velius and Vesia. The pipe remains at the back of the head, both in this statue and in the Minerva, by which they could be caused to seem oracular.

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[1] Arms: Per bend, sable-argent.

A Chimera (part lion, goat, and serpent) of 300 to 400 B.C., found at Arezzo in 1554. The inscription on the left leg shows its dedication to the god Tin.

An exquisitely wrought bronze *situla* or bucket, found at Bolsena in 1871, with relief, Dionysos returning to Olympus.

Seven rooms of the first floor are occupied by the **Egyptian Museum**, a magnificent collection brought hither from S. Onofrio. A room on the left contains the *Collection of* **Greek and Roman Bronzes**, including the famous **Idolino** found at Pesaro in 1530, and brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II.

A staircase at the end of the rooms on the right leads to the upper floor of the palace, which is entirely occupied by the precious collection of church vestments and embroideries brought from confiscated convents and churches, and by the vast collection of *Arazzi*[1] or tapestries, removed from the galleries between the Uffizi and Pitti, or brought together from the old Tuscan palaces. This collection is probably the finest in existence, extending from the XVI. to XVIII. c.

A tapestry factory was established at Florence by Nicolaus Karcher and Jan van Roost of Brussels, under Cosimo I., but flourished and failed with the House of Medici. Many of the pieces exhibited here are wrought with arms of the Medici rulers and their different alliances; others, from pictures by well-known masters, are noble works of Branconi, Roost, Termini, Fevère, and Papiri.

Notice the beautiful Florentine tapestries made after designs by Francesco Ubertini (Il Bachiacca, 1494–1557): Angelo Bronzino (1502–1572), Francesco Salviati (1510–1563), and Jacopo Pontormo (1498–1558). There are also three rooms hung with Flemish sixteenth-century work, by unidentified makers, with episodes, illustrating the lives of Cæsar and Henri II.

Six pieces of Gobelins tapestry by Jean Audran (1667–1756) portray the story of Esther and Ahasuerus. Consult the Catalogue by Professor Rigoni.

Opposite the Annunziata opens the *Via dei Servi*, running direct to the Duomo, where No. 15 is the **Palazzo Boutourlin**, built by Sebastiano da Montaguto from designs of Dom. di Baccio d'Agnolo. No. 10 is the **Palazzo Fiaschi**, which belonged to Sforza Almeni, killed (May 22, 1566) by Cosimo I. for fear he should betray secrets which he had discovered. No. 6 stands on the site of the palace of the Del Palagio family, who founded S. Francesco at Fiesole: here also, at the corner of Via del Castelaccio, were the studios of Jacopo da Empoli and Benedetto da Majano. Near the Duomo end of the street, on the left, is the church of **S. Michelino Visdomini,** with the arms of the founders on its front.[1] The Visdomini family had the right of installing the bishops of Florence, and, during a vacancy in the see, of administering the revenues appointed for the bishops' table. In the **Pucci**[2] **chapel** (the 2nd right) is a fine Holy Family with SS. John and Francis by *Pontormo* (1518). Over the **5th altar** is the miraculous **crucifix** of the **Bianchi** carried in all old Florentine processions. The original church of this title was demolished for the purpose of enlarging the Duomo.

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[1] Deriving a name from Arras in French Flanders.

At the left corner of the Piazza dell' Annunziata is the **Palazzo Ricci,** built by Buontalenti on the site of an earlier house of the family in which S. Caterina dei Ricci was born. Here the Via dei Fibbiai leads into the Via degli Alfani, running E.—W. The swaddled babies over the doors on the left of this street mark the property of the **Ospedale degli Innocenti.** Several lovely small works of the Della Robbia school are preserved here. Over the high-altar of the church is a beautiful Adoration of the Magi by *Dom. Ghirlandajo*, and in the board-room its predella in three sections, with a Marriage of S. Catherine by *Andrea del Sarto.*

On the right of Via degli Alfani are the remains of the **Monastery of S. Maria degli Angeli.** In the cloisters are frescoes by *Andrea Castagno* and *Dom. Ghirlandajo.* The Monastery was founded *c.* 1293 by Fra Guittone d' Arezzo, a poet whom Dante introduces as mentioned by another poet, Buonagiunta of Lucca :—

'Ma dì, s' io veggo quì colui, che fuore
   Trasse le nuove rime, cominciando :
   "Donne ch' avete intelletto d' amore."
Ed io a lui : "Io mi son un, che, quando
   Amore spira, noto ; ed a quel modo
   Ch' ei detta dentro, vo significando."
"O Frate, issa vegg' io," diss' egli, "il nodo
   Che 'l otaio, e Guittone, e me ritenne
   Di quà dal dolce stil nuovo ch' i' odo.
Io veggio ben, come le vostre penne
   Diretro al dittator sen vanno strette;
   Che delle nostre certo non avvenne ;
E qual più a gradire oltre si mette,
   Non vede più dall' uno all' altro stilo."
   E quasi contentato si tacette.'—*Purg.* xxiv. 49.

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[1] Arms: Quarterly 1 and 4 Bendy, sable and or, 2 and 3, or.

[2] Arms of Pucci : Argent, a Moor's head filletted, argent, on the fillet, 3 hammers, crosses or T's, sable.

Opposite this monastery (No. 50) is the noble **Palazzo Giugni** (Della Porta), with a beautiful door and cortile, built (1577) from designs of Ammannati. The Guelphic family of Giugni, distinguished in the battle of Monteaperto, claims descent from Junius Brutus. Many of its members have been distinguished as warriors, ambassadors, and orators.[1]

Crossing eastwards the **Via della Pergola**, which contains (R.) the well-known Teatro della Pergola, and where an inscription marks the house in which (No. 61) Bronzino lived, and (No. 59) where Benvenuto cast his Perseus, we reach the **Via dei Pinti.** Turning down it to the left, we pass, on the right, the **Convent of S. Maddalena de' Pazzi**, so called from a Florentine nun of that old family, canonised in 1670. She is buried in the left transept of the church.

In the *2nd Chapel* on the left is :

**Cosimo Rosselli.* The Coronation of the Virgin.

In the *4th Chapel* on the left:

Raffaellino del Garbo. S. Ignatius, S. Roch, and S. Sebastian: the latter carved in wood.

Turning round the outer wall of the Convent, a door in the Via della Colonna gives admission to the **Chapter-House** (admission 10 to 4, 25 c., Sundays free), which contains a very beautiful fresco by **Perugino** of the Crucifixion. S. John and S. Benedict stand on the right, the Virgin and S. Bernard on the left. The Magdalen, in black with a red mantle, gazes adoringly at the Saviour. The Virgin is also in black.

> 'The landscape of Perugino for grace and purity is unrivalled; and the more interesting because in him certainly whatever limits are set to the rendering of nature proceed not from incapacity. In the landscape of S. Maria Maddalena there is more variety than is usual with him.
>
> 'A gentle river winds round the bases of rocky hills, a river like our own Wye or Tees in their loveliest reaches; level meadows stretch away on its opposite side; mounds set with slender-stemmed foliage occupy the nearer ground, a small village with its simple spire peeps from the forest at the end of the valley.'—*Ruskin's 'Modern Painters,'* ii. 207.

The **Palazzo Gherardesca**, near the northern end of the Via dei Pinti, on the left, was built in the XV. c. by Bartolommeo della Scala, who bequeathed it to Leo XI. (Alessandro de'

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[1] Arms: Gules, three bulls' feet, argent; a chief, or.

Medici). Some of its rooms are beautifully decorated with frescoes of the Poccetti school. On the 1st floor is a ceiling painted by Il Volterrano.

At the corner of the *Via Giuseppe Giusti*, the **Istituto Tecnico** occupies the old convent of the Crocetta, named from a cross which its Dominican nuns affirmed to have been added to their dress by the Virgin in person. No. 62 in this street (corner) is **Palazzo Panciatichi** (formerly Ximenes), built for his own residence by Giovanni da San Gallo in 1490. Napoleon I. and Josephine stayed here as guests of the French ambassador. The adjoining building was a convent of the Salvestrini, and is now a school for lace-making (and selling) under Belgian nuns. Luca della Robbia was born in a house facing the convent in 1382. At 79 lived Bartolini, the sculptor.

The Borgo de' Pinti ends in the Porta Pinti, just outside which is the **Protestant Cemetery.** It was formerly a lovely spot, backed by the old walls of the city, but these have now been removed, and the place is encircled by dusty high-roads. Here, near Elizabeth Barrett Browning, Arthur Clough, Mrs. Trollope, and the American Theodore Parker, &c., rest the remains of Walter Savage Landor, who died at No. 2671 Via Nunziatina, on Sept. 17, 1864.

> 'Come back in sleep, for in the life
> Where thou art not
> We find none like thee. Time and strife
> And the world's lot
>
> Move thee no more; but love at least
> And reverent heart
> May move thee, royal and released
> Soul, as thou art.
>
> And thou, his Florence, to thy trust
> Receive and keep,
> Keep safe his dedicated dust,
> His sacred sleep.
>
> So shall thy lovers, come from far,
> Mix with thy name,
> As morning-star with evening-star,
> His faultless fame.'—*Swinburne.*

Following the Via Giusti for a short distance (E.), we reach the new **Piazza d' Azeglio**, planted with trees and flowers. Hence the Via S. Ambrogio leads to the Piazza and **Church of S. Ambrogio.** It consists of a plain long nave, having four over-arched altars at the sides. The **choir** has a side-chapel each way. To **L.** of door on west wall is a fourteenth-century fresco with the Martyrdom of S. Sebastian. The 2nd altar **R.** has a Virgin and Saints by a disciple of Lorenzo di Credi ; and over the 1st altar is The Angel and Tobit, with S. Antonio, by Raffaelino del Garbo. The chief treasures of this little old-world, but at first unattractive, church are in the **chapel to the L.** of the choir ('Della Misericordia'). The first of these, **L.**, is a masterpiece of *Cosimo Rosselli*, 1476,[1] a fresco in honour of a transubstantiation-miracle which occurred in Florence. The Piazza S. Ambrogio, as it was in the artist's day, is represented in the picture.

> 'Cette fresque vraiment merveilleuse représente la translation d'un calice miraculeux au palais épiscopal, et renferme des groupes qui ne seraient pas indignes du pinceau de Raphaël, tant il y a de pureté dans les formes et d'expression dans les visages, tant il règne de goût dans l'ordonnance générale et dans la manière de traiter toutes les parties accessoires. Le seul reproche qu'on puisse faire à ce chef-d'œuvre, c'est qu'il a trop de beautés entassées dans un petit espace. Parmi tous les portraits qui y sont accumulées, il y en a un que Vasari signale plus particulièrement à l'attention du spectateur : c'est celui du célèbre Pic de la Mirandole, qui est, dit l'historien, d'une vérité saisissante. . . . Tout dans cette œuvre respire tellement la dévotion, l'espérance et la foi, qu'on peut la placer à côté des plus exquises productions de la peinture mystique.'—*Rio.*

The altar in this chapel is a beautiful work of **Mino da Fiesole** of c. 1481, and encloses an ampulla containing the blood of which the story is told in a relief on the gradino, whereon the infant Christ rises from a chalice.

> 'On the festa of San Firenze, A.D. 1230, an old priest named Uguccione, who belonged to the convent of Sant' Ambrogio, after saying mass and consecrating the body of Christ, neglected to clean the sacred vessel, and found on the next day that the miracle of transubstantiation had taken place, and that the chalice contained living blood compressed and incarnate. This, being manifest to all the nuns of the said monastery, as well as to many neighbours, the Bishop of Florence, and the clergy, was noised abroad, and attracted crowds of devout citizens to see it ; after which the blood was removed from the chalice to an "ampulla" of crystal, which has ever since been shown to the multitude with great veneration.'—*Villari*, lib. vi. ch. 8.

Mino died in Florence, and was buried in this church (1484).

The architect, Simone Pollajuolo, called Il Cronaca ; the sculptor, painter and goldsmith, Andrea Verocchio, who died in Venice ; and the sculptor, Lionardo del Tasso (to whom the S.

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[1] Cosimo Rosselli was living in 1506, though Vasari gives his death as occurring in 1484.

Sebastian on the left of the nave is due), are likewise buried here. So this little church is peculiarly rich. Moreover, a cortile entered from left contains interesting slabs, shields, and inscriptions.

Against a house near this church is a beautiful terra-cotta shrine of S. Zanobio, and beneath it an inscription in honour of 'the Immortal Pius VII.' having given his benediction on that spot. In the neighbouring Via de' Pilastri a terrible tragedy occurred in 1639.

> 'In the reign of Ferdinand II. there lived here an elderly Florentine gentleman, Giustino Canacci, who had been twice married, and his second wife, Caterina, was celebrated for her beauty and virtue. Jacopo Salviati, Duke of San Giuliano, was among her admirers, which excited the jealousy of his duchess, Veronica Cibo, princess of Massa. She determined to get rid of one she thought a rival, and, Caterina having unfortunately incurred the hatred of her stepson, Bartolommeo Canacci, he consented to guide three assassins, hired by the Duchess, to this house, where Caterina was one evening entertaining some of her friends. Here they murdered her, with her maid, who remained beside her mistress when the rest of the family had taken flight. Caterina's head was then cut off and taken to the Duchess, who concealed it in a basin of clean linen, which it was customary to place in her husband's apartment on the first day of the year. The Duke uncovered the basin, and nearly fainted away on seeing its contents. Though the crime was of so heinous a nature, Bartolommeo Canacci alone suffered punishment; he was seized and beheaded, whilst the rest of the culprits escaped; the Duchess left Florence, in greater dread of the fury of the populace than the justice of the tribunals. A well in the Via de' Pentolini still exists into which the body of Bartolommeo Canacci is said to have been thrown.'—*Horner.*

Down the **Via Borgo Allegri** we obtain in passing a fine view of S. Croce; and at No. **100**, **Cimabue** had his studio, and gave **Giotto** his earliest instructions. At **96**, **Ghiberti** lived and loved his work; and near by Antonio Rossellino painted and carved. At **29**, **Pietrapiana**, occur the arms of Della Stufa, and at **48** lived **Benedetto Varchi**, the historian.

If we continue and take Via S. Egidio we shall reach the *Hospital of S. Maria Nuova* (admission daily, except Sundays and festivals, 10–3, 50 c.), founded by Folco Portinari, father of Dante's Beatrice. The work was suggested to him by his servant Monna Tessa, who began it by receiving sick persons and nursing them in a room in her master's house. The Hospital has been greatly increased and altered in after years. The Loggia was added in 1598 by Buontalenti.

Over the door of the church of **S. Egidio** (1478), which is annexed to the Hospital, is the Coronation of the Virgin, in terra-cotta, by *Dello*. On the right of the entrance is a fresco by *Lorenzo de' Bicci*, representing Michele di Panzano, Governor of the Hospital, kneeling at the feet of Martin V. to receive the confirmation of its privileges. Eugenius IV., then a cathedral-canon, is seen in the blue robes of the Canons of S. Giorgio in Alga. On the left is another fresco of Panzano receiving a brief from the Pope, in front of the church of S. Maria Nuova. The ornament over the present door is seen in the fresco. The rest of the frescoes in this portico are by *Pomerancio*, except the Annunciation at the end, which is by *Taddeo Zucchero.*

In the interior, on the right, is the monument of the founder, Folco Portinari. His family are represented in a noble picture by *Hugo Van der Goes*, painted when Tommaso Portinari was ambassador from the Medici at Bruges, and presented by him to the Hospital. S. Egidio discovered in his cave is by *Giunto Gimignano.* A Magdalen is by *Andrea Castagno.*

In the **Cloister** are a relief believed to represent the good Monna Tessa, and a tabernacle by *Giovanni di S. Giovanni.* To this Hospital belongs a small gallery of pictures, entered at 29 Via Bufalini, a stone's-throw westward still, where Ghiberti had another studio. Hither have been taken some of the pictures from the church and hospital, to which have been added several more from other sources.

In **Room 2** is an important **Last Judgment** by Fra Bartolommeo, but finished by Albertinelli.

> 'This wall-painting of S. Maria Nuova is the masterpiece of a man who almost succeeds in combining all the excellences of his predecessors and contemporaries.'—*Crowe and Cavalcaselle.*

Also an Annunciation by the latter artist, and a Madonna and Saints by Fra Angelico. At **No. 35** lived in the olden stormy days of the early Signoria, Dino Compagni, the chronicler, and in our day Mr. Sloane, who paid for the fronting of S. Croce. Hence, turning left down the Via de' Servi, we find ourselves at the Duomo.

CHAPTER IV

THIRD EXCURSION—THE NORTH-WESTERN QUARTER

THE **Via Tornabuoni**, named from the great family of which a daughter, Camilla Lucrezia, was the mother of Lorenzo the Magnificent, is the gayest and handsomest street in Florence, where the best clubs and cafès are, and where the most beautiful flowers are sold at the street corners.

> 'Via Tornabuoni is charming, and merits to be observed for the ensemble it offers of the contemporary Florentine expression, with its alluring shops, its confectioners and cafés, its florists and milliners, its dandies and tourists, and, ruggedly massing up out of their midst, the mighty bulk of the old Strozzi Palace, mediæval, sombre, superb, tremendously impressive of the days when really a man's house was his castle. Everywhere in Florence the same sort of contrast presents itself in some degree, but nowhere quite so dramatically as here.'—*W. D. Howells*, '*Tuscan Cities*.'

Ascending the street, we pass (Nos. 10–14) the **Palazzo Altoviti-Sangalletti**,[1] due to Silvestri. No. 5, opposite, the **Palazzo Giaconi**, was built by Giovan. Battista Strozzi in the XVII. c. No. 12 has an open loggia at top and brown walls. No. 3 was formerly the H. Nord ; it has a stone cornice, and over the principal door :—

Carpere promptius quam impar.

It is enriched also with four round-headed medallions between the window-heads. The shield bears a lion rampant. Then we reach, on the right, the magnificent

Palazzo Strozzi, begun in 1489 for the merchant Filippo Strozzi, from designs of Benedetto da Majano, which were continued by Il Cronaca. The palace, deriving from the Riccardi, its predecessor, is faced with gigantic blocks of rough-hewn stone, which, instead of detracting from, gives, by contrast, an appearance of extra finish to the details, and an effect at once massive and tranquil to the whole. At the corners are beautiful specimens by *Caparra* of the iron *fanali*, which were only allowed to the most distinguished citizens. The magnificent cornice corner of the Strozzi palace has egg and dart above dentil moulding.

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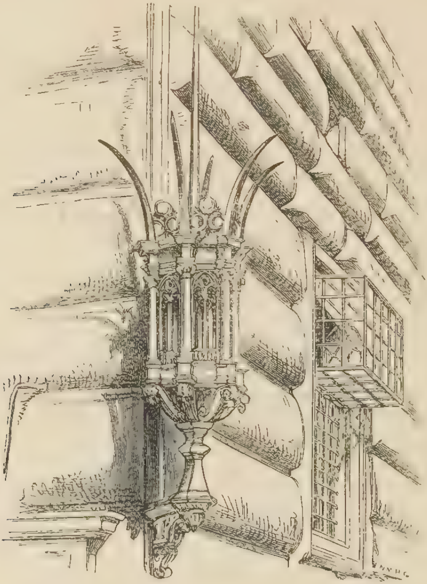
[1] Arms—Altoviti : sable, a wolf rampant argent.

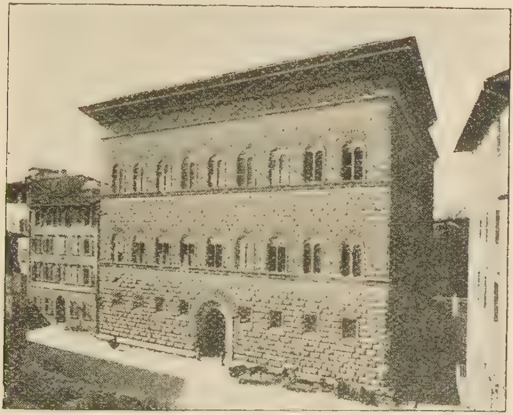


Fanale of Palazzo Strozzi.

> 'The flowers they sell on the stone bench round its old wall, underneath the huge irons in which flags have flaunted and torches burned for hundreds of years on triumphal occasions—the sheaves of lily of the valley, white lilac, white narcissus, already abundant and scenting all the air in the first cold days of April—seem scarcely more evanescent than the crowd of men and women who have bloomed and passed and gone into darkness while the old wall has stood fast, without getting so much as a wrinkle or line chiselled by age upon its rugged stones.'—*Blackwood*, DCCV.

> 'Perhaps the most satisfactory of the Florentine palaces, as a whole and complete design, is the Strozzi, designed by Cronaca (1454–1509). It is a rectangle, 190 feet by 138; like all the rest, in three stories, measuring together upwards of 100 feet in height. The cornice that crowns the whole is not so well designed as that of the Riccardi, but extremely well proportioned to the bold simple building which it crowns, and the windows of

the two upper stories are elegant in design, and appropriate to their situation. It may be that this palace is too massive and too gloomy for imitation ; but, taking into account the age when it was built, and the necessity of security combined with purposes of state to which it was to be applied, it will be difficult to find a more faultless design in any city of modern Europe, or one which combines so harmoniously local and social characteristics with the elegance of classical details, a conjunction which has been practically the aim of almost every building of modern times, but very seldom so successfully attained as in this example.'—*Fergusson.*



Palazzo Strozzi.

'The preparations for the building of this *Casa Grande* were made with great caution, lest it should seem that a work too magnificent for a private citizen was being undertaken : in particular, Filippo so contrived that the costly *opus rusticum* employed in the construction of the basement should appear to have been forced upon him. This is characteristic of Florence in the days of Cosimo. The foundation-stone was laid in the morning of August 16, 1489, at the moment when the sun arose above the summits of the Casentino. The hour, prescribed by astrologers as propitious, had been settled by the horoscope ; masses meanwhile were said in several churches, and alms distributed.'—*Symonds, ' Renaissance in Italy.'*

' Les palais des familles principales de Florence sont bâtis comme des espèces de forteresses, d'ou l'on pouvait se défendre ; on voit encore à l'extérieur les anneaux de fer auxquels les étendards de chaque parti devaient être attachés ; enfin, tout y est arrangé bien plus pour maintenir les forces individuelles que pour les réunir toutes dans l'intérêt commun. On dirait que la ville est bâtie pour la guerre civile.'—*Madame de Staël, ' Corinne.'*

The **interior** of the palace (shown only on Wednesdays from 11 to 1) is a handsome specimen of a noble Florentine residence. The best of the beautiful objects it once contained have been dispersed, including the noble bust of Marietta Palla Strozzi by Desiderio da Settignano, and the portrait of the daughter of Roberto Strozzi ('La Puttina') painted by Titian and extolled by Aretino. Both of these treasures are now at Berlin. The still important family descend from Ubertino Strozzi of the XIII. c., and has produced sixteen gonfalonieri and ninety-four priori. It was Filippo di Matteo, the builder of the palace, who is reputed to have introduced the artichoke and 'fico gentile' into Tuscany. [Arms : or, on a fess, gules, three crescents, argent.]

1*st Room :*

Mino da Fiesole. Bust of Niccolò Strozzi.
Donatello. Statuette of S. J. Baptist—absurdly old for one who must have died at thirty-two.
Filippino Lippi. The Annunciation.

2*nd Room :*

**Leonardo da Vinci.* (?) A beautiful portrait of a Strozzi lady, in a black dress and pearl necklace, holding a book –the background green.
Pollajuolo. Portrait of the murdered Giuliano de' Medici, taken after death.
Sustermanns. Giov. Batt. Strozzi, with his wife (a Martelli) and children.
Andrea del Sarto. Small Holy Family.
Perugino. The Garden of Gethsemane—very beautiful, but the angel unnecessarily supported by a little island in the sky.

3*rd Room :*

Benedetto da Majano. Bust of Filippo Strozzi the Elder.
Copy of a Titian at Vienna. Portrait of Filippo Strozzi the Younger.
Alessandro Allori. Portraits of Piero, Roberto (father of the Puttina), and Leone Strozzi, sons of Filippo.
Lorenzo di Credi (over entrance-door). Holy Family.
Perugino (over farther door). Holy Family.

4*th Room :*

Salvator Rosa. Two Landscapes.
**Ang. Bronzino.* Portrait of Cardinal Bembo when young.
**Raffaelle.* Portrait of the poet Ludovico Martelli.
P. Veronese. Portrait of Pope Paul III.
Caravaggio. Gamblers.

Perhaps the most admired façade of the palace is that which looks down on the Piazza dei Strozzi. Here also stands the **Palazzo Strozzino**, a more ancient palace of the Strozzi family, built c. 1460 by Michelozzo for Palla Strozzi. Near it is the little church of **S. Maria degli Ughi**, built originally in the VII. c. The bell of this oratory, due to Niccolò Caparra, formerly rang the curfew at sunset.

On the left (opposite the Strozzi Palace) opens the **Via Vigna Nuova**, where No. 2, which had belonged to the Rucellai, was the residence of Robert Dudley, son of Queen Elizabeth's Earl of Leicester and Amy Robsart (?), who left England for ever because his title as Earl was not recognised owing to the uncertainty about his mother's marriage. Kindly welcomed by Cosimo II., he was created Duke of Northumberland by the Grand Duke's brother-in-law, the German Emperor. His engineering genius was of service to the State of Florence, for which he built the mole of Leghorn. He was the author of many works, of which the *Arcanum Maris* was the most celebrated. Dying in 1640, he was buried by the side of his wife (1637) in the neighbouring church of S. Pancrazio. On the graceful XV. c. architrave of No. 10 are the arms of the Minerbetti. No. 20 is the **Palazzo Rucellai**, with flat pilasters carried through three storeys, built for Giovanni Rucellai—'delle fabbriche'—by Bern. Rossellino, c. 1451, but from designs of Leon Battista Alberti, to whom the beautiful loggia of the Rucellai opposite is also due. Its appearance as well as style will recall to the visitor the yet more perfect Palazzo Giraud-Torlonia by Bramante at Rome, which felt its direct influence. It was beneath this loggia, now closed, that Bernardo Rucellai was married to one of the Medici. The courtyard of the palace has admirable Corinthian pillars, and it contains many curious old portraits. The Rucellai descend from the merchant Alamanno, who brought the orchel (*Erba orcella*), largely used in dyeing wool, to Florence from the East, and made a great fortune.[1] Of his descendants were the patriotic and popular Bencivenni, called Cenni, of whom, when the Republic was in danger, the people were wont to say, 'God and Cenni will provide'; Paolo Rucellai, the naval victor over the Genoese at Rapallo; Giovanni, to whom Florence owes the façade of S. Maria Novella and many other fine buildings; Bernardo, the historian whom Erasmus compares to Sallust; his son Cosimo, the poet-founder of the Platonic Academy; another son, Giovanni, the author of 'Rosmunda'; and Giulio, the ecclesiastical reformer of the XVIII. c. In the **Via della Spada** behind is the **Cappella Rucellai** (keys opposite) built by Giovanni, and containing a model of the Holy Sepulchre at Jerusalem, by Alberti.

From this street turns off westward the **Via delle Belle**

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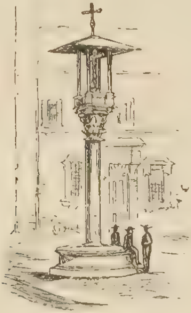
[1] Arms: Per bend gules, a lion rampant argent, five bars dancetty azure, or.

Donne, 'a name,' says Leigh Hunt, 'which is a sort of tune to pronounce.' It leads direct to the little piazza **Croce al Trebbio** (Trivium), a memorable spot in Dominican annals, where Pietro Martire had been ordered to Florence to assist the Prior of S. Maria Novella in subduing the heretical Cathari, whose formidable numbers were helped by the protection of the Ghibelline nobles, such as the Cavalcanti, Pulci, Baroni, and Cipriani. Ruggieri the Prior called in to his aid the Priori of the Guilds, and the Pope (Innocent IV.) wrote to the Signoria urging its co-operation. The Piazza of S. Maria Novella had to be enlarged in order to accommodate the multitudes who came to hear Pietro and see the burnings at the stake therein. The fanaticism of the Inquisitors robbed them of the favour of the Signoria, and two sanguinary battles were fought between them with their adherents and the heretics with their defenders, one in Piazza S. Felicita, and the other here. Pietro himself led his followers, holding a standard, and the victory was his in both places (1245, S. Bartholomew's day). The **Croce al Trebbio** consists of a column on a pedestal, which originally bore a statue of S. Peter Martyr, but now sustains a crucifix.



Croce al Trebbio.

No. 20 Via Tornabuoni is the **Palazzo Corsi Salviati** (formerly Tornabuoni), attributed to Michelozzo, but modernised in 1867. No. 15 is the **Palazzo Viviani,** No. 19 the **Palazzo Larderei,** built by Dosio for one of the Giacomini family, and admirable for its architectural simplicity.

The **Church of S. Gaetano,**[1] with a rich classic façade, contains a beautiful crucifix given by Lorenzo, son of Ferdinand I., and, in the right transept, the tombs of Cardinal Bonsi and several of his family, patrons of the church. It is a gloomy interior, but is nevertheless rich in effect, having six side chapels adorned with much marble and large pictures. There are also many statues in niches above these. In the Sacristy is a Virgin and Child by Della Robbia. Facing it is the **Palazzo Antinori,** built by *Giuliano di S. Gallo.* The illustrious family of the Antinori [1] descend from the Buondelmonti.

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[1] Formerly S. Michele Berteldi, from the owners of a neighbouring palace; then S. Michele dei Diavoli, from a figure of S. Michael. The Theatines, who rebuilt the church, dedicated it to their founder.

Hence the Via Rondinelli leads north immediately to the Via Cerretani (named from an illustrious family now extinct) and left to the Via dei Banchi. [**Via dei Banchi,** the former quarters of the Ginori farmily. (**Arms** : azure, on a bend or, three stars azure.) No. 6 is a palace formerly belonging to the Cini. (It now carries a shield with a barry of six, and over all, a lion rampant.) The cupola of the Duomo is seen beyond. In order to reach San Lorenzo we cross the Via dei Panzani and take Via del Giglio. No. 9 has a shield semée fleur-de-lis, and on a bend sprays of olive ; and we gain **Piazza Madonna degli Aldobrandini** and the Medici Chapel, with its red dome, and altogether ugly. The palace opposite it on our left, No. 5, has a bust over the entrance and a sgraffito front with the arms of **Della Stufa.** Above, it has an open loggia.] Turning down the latter (left) we reach the **Piazza di S. Maria Novella.**

In 1563, Cosimo I. introduced chariot-races here, in which the existing obelisks served as the goals : they rest on tortoises, and are surmounted with lilies by *Giovanni da Bologna.*

The **arcade** facing the S. Maria belongs to the **Hospital of S. Paolo.** It is adorned with medallions of *Luca* and *Andrea della Robbia :* the two at the ends are portraits of the artists themselves. A relief over a door, at the end within the arcade, commemorates a meeting between S. Francis and S. Dominic, which is said to have taken place on this spot.

The neighbouring **Church of the Vanchetone** (in the Via del Palazzuolo just behind) is so called from the character of the Confraternity which possessed it—*Vanno chetone*—they go on in silence. It contains a black image of the Madonna, given by the Medici, two busts of boys by *Donatello*, on either side the sacristy, and the skeleton of Ippolito Galantini, a member of the Order.

It was from No. 21 in the piazza of S. Maria, which was the residence of **Luca Pitti** before he built his palace, that Garibaldi addressed the people, before his futile expedition against Rome, with the impressive words : 'O Roma, O Morte.' The Hôtel de Rome was formerly the Palazzo Libri, belonging to an illustrious family which came to Florence from Valdarno in the XIV. c.

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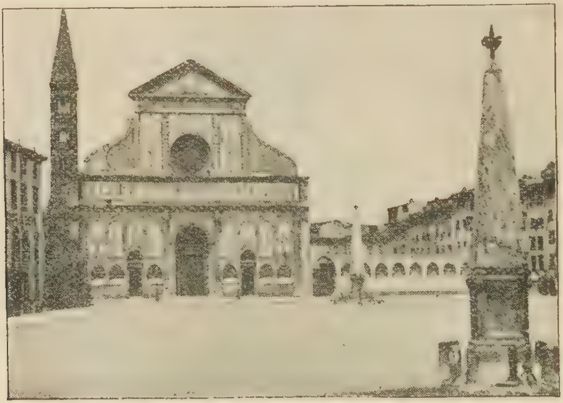
[1] Arms : Per fesse a chief, lozengy, or and azure, and or.

The great Dominican **Church of S. Maria Novella** was begun 1278 at the expense of the Rucellai, on the site of an earlier church called S. Maria tra le Vigne, at that date beyond the walls. It is the fashionable church in 'Il Decamerone.' Completed in seventy years, from its beauty it was called by Michelangelo *La Sposa*, or the bride. The **façade** of the church, of white and red marble and serpentine, was not finished till 1470, and it has been so toned and mellowed by weather that its geometrical effects are no longer aggressive.



Church of S. Maria Novella.

The obelisk in front is of Fiore de Persico. The central doorway, lateral columns, and pilasters are by Leon Battista Alberti; the side doorways and arches above them are of earlier date. Over the doors are frescoes by *Ulisse Ciocchi*. On the right is a **small cloister** by Brunelleschi, surrounded by pointed arches containing tombs, each panelled in with three slabs, having a varying cross between two shields of arms.

Within, the church presents the form of a Latin cross, and consists of **nave** and **aisles of six bays**, having round lights over the crown of each arch of the nave, for **clear-storey**; and in the walls of the aisles single lancet-lights, beneath each of which is an altar.

The **West wall** (really south) contains a large stained window formed in three concentric circles.

The fine fifteenth-century paintings have been 'restored' to their destruction. Over the entrance is a crucifix, perhaps by *Puccio Capanna*, a pupil of Giotto. On our right is a fresco of the Trinity, with the Virgin and S. John, and kneeling donors, by rare *Masaccio*. On the left is the Annunciation.

Proceeding round the church from the right, we have—

1st Altar, R. Aisle. *Girolamo Macchietti.* The Martyrdom of S. Lorenzo. The four succeeding altars have pictures by *Gio. Batt. Naldini*, a pupil of Bronzino. On either side of the altar dedicated to S. Thomas à Becket are two fifteenth-century monuments of the Minerbetti family, who claimed kindred with the saint. Over the **last altar** in this aisle is a picture by *Jacopo Ligozzi* (1543 1627), representing the resuscitation of a dead child by S. Raymond of Peñaforte. Close by is the tomb, by *Romolo di Taddeo da Fiesole*, of Giov. Batt. Ricasoli, Bishop of Cortona, the trusted counsellor of Cosimo I. He was sent to France in 1557, charged to poison the Grand-Duke's enemy, Piero Strozzi, but was forced to fly with the deed unfulfilled, and was henceforth known as the 'Vescovo dell' Ampollina,' the Bishop of the Poison-cup. He died in 1572.

The **Transepts** have terminal chapels; and the choir is flanked on each side by two chapels. The High-altar, raised on a five-step dais, is of black and white marble, and throws up very richly the magnificent three-light stained windows behind it.

Entering the **Right Transept** is a terra-cotta bust of the Archbishop S. Antonino. Above is a fine gothic monument by Tino da Camaino to Tedice Aliotti, Bishop of Fiesole, 1336. A large fresco beyond this tomb ornaments the tomb of Joseph, Patriarch of Constantinople, who died 1440, during the Council of Florence under Eugenius IV. Above it is a canopied monument to Fra Aldobrandini Cavalcanti of Florence, who died in 1229; his figure lies, not on the tomb, but in front of it. At the end of this transept is the **Cappella Rucellai,** approached by steps, at the top of which is the tomb of Paolo Rucellai, the father of Giovanni, at whose expense the façade of the church was built. Here is the famous so-called Madonna of *Cimabue.*

'You will gaze on it with interest, if not with admiration, for, independently of pictorial merit, it is linked with history. Charles of Anjou, King of Naples, passing through Florence while he was engaged in painting it, was taken to see it at the artist's bogetta or studio, as it would now be termed, outside the Porta S. Piero. Rumour had been busy, but no one had as yet obtained a glimpse of it—all Florence crowded in after him—nothing like it had till then been seen in Tuscany, and, when finished, it was carried in solemn procession to the church, followed by the whole population, and with such triumphs and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri.[1] Nor can I think that this enthusiasm was solely excited by a comparative superiority to contemporary art; it has a character of its own, and, once seen, stands out from the crowd of Madonnas, individual and distinct. The type is still the Byzantine, intellectualised perhaps, yet neither beautiful nor graceful, but there is a dignity and a majesty in her mien, and an expression of inward pondering and sad anticipation rising from her heart to her eyes as they meet yours, which one cannot forget. The Child too, blessing with its right hand, is full of the Deity, and the first object in the picture, a propriety seldom lost sight of by the older Christian painters. And the attendant angels, though as like as twins, have much grace and sweetness.'—*Lindsay's 'Christian Art.'*

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[1] This was the subject of the picture which first made the fame of Sir Frederick Leighton.

'Ascend the right stair from the farther nave
  To muse in a small chapel scarcely lit
By Cimabue's Virgin. Bright and brave
  That picture was accounted, mark, of old.
A king stood bare before its sovran grace,
  A reverent people shouted to behold
The picture, not the king, and even the place
  Containing such a miracle grew bold,
Named the glad Borgo from that beauteous face
  Which thrilled the artist, after work, to think
His own ideal Mary-smile should stand
  So very near him,—he, within the brink
Of all that glory, let in by his hand
  With too divine a rashness! Yet none shrink
Who come to gaze here now; albeit 'twas planned
  Sublimely in the thought's simplicity:
The Lady, throned in empyreal state,
  Minds only the young Babe upon her knee,
While sidelong angels bear the royal weight,
  Prostrated meekly, smiling tenderly
Oblivion of their wings; the Child thereat
  Stretching its hand like God. If any should,
Because of some stiff draperies and loose joints,
  Gaze scorn down from the heights of Raphaelhood
On Cimabue's picture,—Heaven anoints
  The head of no such critic, and his blood
The poet's curse strikes full on and appoints
  To ague and cold spasms for evermore.
A noble picture! worthy of the shout
  Wherewith along the streets the people bore
Its cherub-faces, which the sun threw out,
  Until they stooped and entered the church door.'
Eliz. Barrett Browning.

'I could see no charm whatever in the broad-faced Virgin, and it would relieve my mind and rejoice my spirit if the picture were borne out of the church in another triumphal procession (like the one which brought it there) and reverently burnt.'—*Hawthorne.*

At the corner of the chapel, on the **right,** is the **monument,** by **Bernardo Rossellino**—with angels drawing back the curtain from her sleeping figure—of the Beata Villana, daughter of Andrea di Messer Lapo, who married one of the Benintendi, and who fled from the world because, when looking at herself in the glass from vanity, she saw a demon dressed in her fine clothes. She died in the odour of Dominican sanctity, 1360, aged twenty-eight. The tomb was erected by her grandson. The other pictures in this chapel are (right), S. Lucia, with the donor, Fra Tommaso Cortese, by *Benedetto Ghirlandajo,* and (left) the Martyrdom of S. Catherine, by *Giuliano Bugiardini* (1471-1554).

'Immédiatement après son retour de Rome, en 1451, Bernardo Rossellini fut chargé du tombeau de la bienheureuse Villana. S'il avait donné pour support des aigles symboliques au sarcophage d'un grand historien, il sut traiter non moins heureusement un sujet qui n'était relevé que par les humbles vertus ; et il plaça l'héroïne qui les avait pratiquées non pas sur une console ou dans une niche richement ornée, mais dans une espèce de réduit presque au niveau du sol, où l'on voyait deux anges, d'une beauté ravissante, veillant auprès d'un visage transfiguré par la mort et sur lequel est restée l'expression d'un avant-goût de l'éternité bienheureuse. Il était impossible de mieux comprendre ce sujet vraiment mystique, et de mieux répondre au sentiment populaire, qui demandait avant tout des inspirations sympathiques.'—*Rio*, '*L'Art Chrétien.*'

The **1st Chapel** (R.), on a line with the high-altar, has on the pillar (right) a rude bas-relief of S. Gregory blessing its founder. A monument commemorates Fra Corrado della Penna, Dominican bishop of Fiesole, 1312.

The next **Chapel, of the Strozzi,** contains the sarcophagus of Filippo Strozzi the elder (*d.* 1491), builder of the Strozzi Palace, and an exquisite Tondo of the Madonna and Child, by *Benedetto da Majano* (1442 1498). The frescoes, much injured by retouching, relate to the lives of S. Philip and S. John the Evangelist, and are by **Filippino Lippi** (1502). On the **right** wall S. Philip exorcises a poisonous dragon, which had been worshipped as Mars by the people of Hierapolis in Phrygia : in the **lunette** above he is crucified by the priests of the dragon. On the left S. John raises to life Drusiana, a woman of Ephesus, who had been full of good works. On the **ceiling** are the Patriarchs. S. Philip and S. John are represented, with the Virgin and Child, in the beautiful stained glass of the window (*c.* 1530). In the **central light** are seen the Virgin and Cintola, and the Presentation : on right, SS. Paul, Lawrence, and Dominic ; on left, SS. Peter, John the Baptist, and Peter Martyr.

The **High-Altar** (where Martin V. created nineteen new cardinals) covers the remains of the Beato Giovanni di Salerno, the Dominican founder of the church. The **Choir** was originally the chapel of the Ricci, and was decorated at their expense with frescoes by *Andrea Orcagna*, but these were afterwards painted over (1486) with the stories of the Virgin and S. John Baptist by *Domenico Ghirlandajo*, who was employed by Giovanni Tornabuoni. On either side of the window are portraits of Tornabuoni and his wife. The **window** itself is filled with stained glass by *Alessandro Fiorentino*, 1491, a pupil of Ghirlandajo. The **stalls** of the choir were designed by *Vasari*. Behind the high-altar is an upright bronze **effigy** of Fra Leonardo di Stazia Dati, grand master of the Dominicans, the work of **Lorenzo Ghiberti** in 1426.

The next **Chapel** is the **Cappella Gondi,** which contains a crucifix by *Filippo Brunelleschi*.

'Donato had completed a crucifix in wood, which was placed in the church of Santa Croce, and he desired to have the opinion of Filippo Brunelleschi respecting his work ; but he repented of having asked it, since Filippo replied that he had placed a clown upon the cross. And from this time there arose the saying of, "Take wood, then, and make one thyself." Thereupon Filippo, who never suffered himself to be irritated by anything said to him, however well calculated to provoke him to anger, kept silence for several months, meanwhile preparing a crucifix, also in wood, and of similar size with that of Donato's, but of such excellence, so well designed, and so carefully executed that when Donato, having been sent forward to his house by Filippo, who intended him a surprise, beheld the work (the undertaking of which by Filippo was entirely unknown to him), he was utterly confounded; and, having in his hand an apron full of eggs and other things on which his friend and himself were to dine together, he suffered the whole to fall to the ground, while he regarded the work before him in the very extremity of amazement. The artistic and ingenious manner in which Filippo had disposed and united the legs, trunk, and arms of the figure was alike obvious and surprising to Donato, who not only confessed himself conquered, but declared the work a miracle.'—*Vasari.*

Next follows the beautiful **Cappella de' Gaddi,** by Dosio, 1533, with the raising of Jairus' daughter, by *Bronzino*, and two reliefs, by *Giovanni dell' Opera*, over tombs of the Gaddi. The chapel at the end of the **left transept** is a second **Cappella Strozzi,** and contains the relics of the Beato Alessio degli Strozzi. The walls have **frescoes** of the Last Judgment and Hell, by *Andrea* and *Leonardo Orcagna* (1357).

'Ceci est bien autre chose que l'enfer du Campo-Santo de Pise; ici se retrouve toute la topographie de l'enfer dantesque, autant du moins que la surface dont le peintre pouvait disposer le lui a permis. Ainsi il n'y a pas eu place dans le champ de la fresque pour les hypocrites, mais le nom est écrit à l'extrémité du tableau, et montre l'intention où eût été le peintre de les y faire entrer si l'espace ne lui avait manqué. Du reste, rien n'est déguisé ou dissimulé de ce qu'il y a de plus cru et parfois de plus grossier dans le peintre de certaines supplices; la rixe de maître Adam, le faux monnayeur hydropique et haletant de soif, est représentée au naturel; on dirait un duel de boxeurs. Les flatteurs sont plongés dans l'espèce de fange par laquelle Dante a voulu exprimer tout son dégoût pour les âmes infectées de ce vice qui *empeste les cours.*

'Ce qui est plus étrange, là, dans une chapelle, le pinceau du peintre n'a pas craint de reproduire cette bizarre alliance du dogme chrétien et des fables païennes que s'était permise le poète, docile au génie de son temps, et qui étonne encore plus quand on la voit que quand on la lit. Ainsi les *centaures* poursuivent, sur les murs de Santa-Maria Novella, comme dans *la Divine Comédie*, les violents et les percent de flèches; les *harpies*, souvenirs profanes de l'*Enéide*, où elles sont plus à leur place que dans l'épopée catholique, sont perchées sur les tristes rameaux d'où elles jettent des plaintes lugubres; enfin les *furies* se dressent au-dessus de l'abîme sur la tour embrasée.

'En face de l'enfer, Orcagna a représenté la gloire du paradis. Les cercles célestes de Dante ne se prêtaient pas à la peinture comme les *bolge* infernales. Orcagna n'a donc pu suivre ici avec la même fidélité la fantaise du poète. Cependant, ce qui domine ces sortes de tableaux au moyen âge, savoir, la glorification de la Vierge, est aussi ce qui couronne le grand tableau de Dante.'—*Ampère.*

The restored altar-piece, by *Andrea Orcagna*, shews S. Dominic presented to the Virgin. **Beneath the steps** leading to this chapel is an Entombment by *Giottino*, and, above, the portrait of a Bishop of Fiesole, 1348, who is buried here.

The **Sacristy,** by *Fra Jacopo Talenti*, 1350, has a beautiful lavatory by *Giovanni della Robbia*. One of the twelve banners is preserved here which

S. Peter Martyr presented to his twelve captains when he sent them forth, on Ascension Day, 1244, to extirpate the Paterini. At the angle of the transept is a vase, from Impruneta, resting on a very poor marble figure by Michelangelo.

Entering the **Left Aisle,** beneath the first altar are the bones of Beata Villana. Above is a picture of the Dominican missionary, S. Hyacinth, by *Bronzino.* Near the end of this aisle is a black marble monument to Antonio Strozzi by *Andrea da Fiesole.* The **pulpit** was made by *Maestro Lazaro*, from designs of *Brunelleschi.*

The first cloister one descends to is called Il Sepolcreto, and has charms of many kinds besides faded grotesque frescoes and mediæval tombs.

The **Chiostro Verde** is supported by handsome pillars, but much spoilt by paint. The lunette over the entrance door is by Stefano del Ponte Vecchio. It is surrounded by frescoes painted in various shades of green. On the right of the entrance from the church are some Dominican saints by *Spinello Aretino.* The left wall, as far as the Sacrifice of Noah, is by *Paolo Uccello*, the remaining twenty-four pictures by his friend *Dello Delli*, 1401. They are painted in **terra verde**, whence the name of the cloister.

> 'The sweet faded groups—a slim Rebecca listening to Eliezer's tale, and looking maiden pleasure at his gifts; a shivering Adam and Eve chased out of Paradise; an Adam and Eve dismally digging and stitching respectively; Old Testament stories that time has blurred, that weather—even in this dry air—has rubbed out and bedimmed, and that yet, in many cases, still tell their curious paint tale decipherably.'—*Rhoda Broughton*, '*Alas.*'

On the right, two windows with beautiful tracery are those of the **Cappella degli Spagnuoli**, used for the attendants of Eleanora of Toledo, wife of Cosimo I. It was built for Buonamico Guidalotti in 1326, by *Fra Jacopo de' Talenti da Nipozzano*, dedicated to the Holy Sacrament, and used as a chapter-house. It is covered within with frescoes in glorification of the mediæval Dominicans, attributed to *Taddeo Gaddi* and *Simone Memmi.* On the north wall are the Crucifixion, the Bearing of the Cross, and the Descent into Limbo. On the left (**W.**) is the Apotheosis of S. Thomas Aquinas, at whose feet are seen crushed Arius, Sabellius, and Averroes; on the right (**E.**), the Church Militant and Triumphant, defended by the Dominicans (Domino canes).

On the four spandrels of the ribbed **vault** are depicted: (1) The Resurrection; (2) Ascension; (3) The Descent of the Holy Spirit; (4) Christ saving the ship (*i.e.* the Church) during the tempest. On the **wall of entrance** are scenes from the lives of SS. Dominic and Peter Martyr, much damaged and much restored. The **apse** contains six niches in its side-walls decorated with figures of SS. Lorenzo, Domenico, Vincenzo Ferrerio, Ermengilda, Vincenzo Martire, and Isidoro. The **crucifix** is by Pieratti.

'The subjects (said to have been selected by Fra Jacopo Passavanti) are chosen with a depth of thought, a propriety and taste, to which those of the Camera della Segnatura, painted by Raffaelle in the Vatican, afford the only parallel example. Each composition is perfect in itself, yet each derives significance from juxtaposition with its neighbour, and one idea pervades the whole, the Unity of the Body of Christ, the Church, and the glory of the Order of S. Dominic as the defenders and preservers of that Unity. This chapel, therefore, is to the Dominicans what the church of Assisi is to the Franciscans, the graphic mirror of their spirit, the apotheosis of their fame.'—*Lindsay's* '*Christian Art.*'

'Les admirables fresques de cette chapelle, dont les auteurs sont Taddeo Gaddi et Siméon Memmi, montrent à l'œil ce mélange d'histoire et d'allégorie, ce caractère à la fois encyclopédique et symbolique, qui appartient à l'œuvre de Dante, ainsi qu'à beaucoup d'autres poèmes du moyen âge, conçus dans le même esprit, mais non avec le même génie. Siméon Memmi a fait une peinture de la société civile et ecclésiastique ; toutes les conditions sociales sont rassemblées dans ce tableau, qui est comme une immense revue de l'humanité. Le pape est l'empereur figurent au centre, selon de système de Dante ; les portraits des personnages célèbres du temps s'y trouvent ; on y voit des personnages purement allégoriques, ou dont l'image est prise pour une allégorie sans cesser d'être un portrait. Laure représente la volonté dans la peinture de Memmi, comme Béatrice la contemplation dans l'œuvre de Dante.

'On peut remarquer que Dante a coutume de choisir dans l'histoire un personnage comme type d'une qualité, d'un vice, d'un science, et emploie tour à tour ce procédé et allégorie pour réaliser une abstraction. De même, dans la fresque de Taddeo Gaddi, quatorze sciences ou arts sont exprimés par des figures des femmes, au-dessous desquelles sont placés des personnages typiques qui sont des symboles historiques de chaque science. La première est le droit civil avec Justinien ; le droit canonique ne vient qu'après. Ce ordre est bien dans les idées politiques de Dante. Le grande part qu'il voulait faire dans ce monde au pouvoir impérial l'a porté à choisir aussi Justinien pour représenter la Justice dans Mercure, planète où il a placé la récompense de cette vertu, en dépit de ce que la morale et l'orthodoxie pouvaient reprocher à l'époux de Théodora.

'Dans ces peintures on retrouve donc sans cesse des conceptions semblables à celles de Dante, ou inspirées par elles ; on remonte à lui comme à une source ; ou on descend vers lui comme à une mer qui a reçu dans son sein tous les courants d'idées qui ont alimenté l'art au moyen âge.'—*Ampère.*

In the Allegorical fresco on the **left wall** the scheme is carried out with prosaic precision. It consists of two sections :—

(1) **S. Thomas Aquinas** enthroned as the great teacher, displaying the volume of 'Summa Theologiæ.' Above and around are represented

floating in the air seraphs and archangels. At each side of him sit the Prophetic and Apostolic teachers:—(R.) SS. Matthew, Luke, Moses, Isaiah, Solomon; (L.) SS, John, Mark, Paul, David, Job. Below the feet of S. Thomas are Arius, Sabellius, and Averroes.

(2) Divides into fourteen female figures of Virtues and Sciences, with their corresponding male representatives sitting below them:—

L. to R.	(1) Civil Law	Justinian
	(2) Canon Law	Clement V.
	(3) Practical Theology	Peter Lombard
	(4) Speculative Theology	Boethius
	(5) Faith	Dionysius Areopagiticus
	(6) Hope	S. John Damascenus
	(7) Charity	S. Augustine
	(8) Arithmetic	Pythagoras
	(9) Geometry	Euclid
	(10) Astronomy	Ptolemy
	(11) Music	Tubal-Cain
	(12) Dialectic	Aristotle
	(13) Rhetoric	Cicero
	(14) Grammar	Priscian

'Taddeo Gaddi a représenté la philosophie, quatorze femmes, qui sont les sept sciences profanes et les sept sciences sacrées, toutes rangées sur une seule ligne, chacune assise dans une chaire gothique richement ornementée, chacune ayant à ses pieds le grand homme qui lui a servi d'interprète; au-dessus d'elles, dans une chaire plus délicate encore et plus ornée, Saint Thomas, le roi de toute science, foulant aux pieds les trois grands hérétiques, Arius, Sabellius, Averrhoès, pendant qu'à ses côtés les prophètes de l'ancienne loi et les apôtres de la nouvelle siègent gravement avec leurs insignes, et que, dans l'espace arrondi sur leurs têtes, des anges et des vertus symétriquement posés apportent des livres, des fleurs et des flammes. Sujet, ordonnance, architecture, personnages, la fresque entière ressemble au portail sculpté d'une cathédrale.—Toute pareille et encore plus symbolique et la fresque de Simone Memmi, qui, en regard, représente l'Eglise. Il s'agit de figurer là toute l'institution chrétienne, et l'allégorie y est poussée jusqu'au calembour. Sur le flanc de Santa Maria del Fiore, qui est l'Eglise, le pape, entouré de cardinaux et de dignitaires, voit à ses pieds la communauté des fidèles, petit troupeau de brebis couchées que défend la fidèle milice dominicaine. Les uns, chiens du Seigneur (*Domini canes*), ètranglent les loups hérétiques. D'autres, prédicateurs, exhortent et convertissent. La procession tourne, et l'œil remontant aperçoit les vaines joies du monde, les danses frivoles, puis le repentir et la pénitence; plus loin, la porte céleste, gardée par Saint Pierre, où passent les âmes rachetées, devenues petites et innocentes comme des enfants; puis le chœur pressé des bienheureux qui se continue dans le ciel par les anges, la Vierge, l'Agneau, entouré de quatre animaux symboliques, et le Père, au sommet du cintre, ralliant et attirant à lui la foule triomphante ou militante, échelonnée depuis la terre jusqu'au ciel.—Les deux peintures sont en face l'une de l'autre et font une sorte d'abrégé de la théologie dominicaine; mais elles ne sont pas autre chose; la théologie n'est pas la peinture, pas plus qu'un emblème n'est un corps.'
—*Taine.*

The attribution of especial figures to monarchs, poets, painters, &c., is not supported satisfactorily; but it amuses, and has some justification.

In this chapel the popular Council of Eight held their meetings after the Rising of the Ciompi (1378). Beyond the chapel is a fresco of the Madonna and Saints by *Simone Memmi.*

The **Great Cloister** is surrounded by frescoes relating to the history of the Dominicans, and introducing many of the old buildings of Florence in their backgrounds. The 13th lunette, by Gamberucci, represents the foundation of S. Maria Novella by Fra Giovanni da Salerno. In a passage leading from the small cloister, in the tomb of the Marchesa Strozzi Ridolfi, are two frescoes attributed to *Giotto*—the Meeting of Joachim and Anna at the Golden Gate, and the Birth of the Virgin.

> 'If you can be pleased with this, you can see Florence. But if not,—by all means amuse yourself there, if you find it amusing, as long as you like; you can never see it.'—*Ruskin.*

In the first fresco we ought to see how—

> 'S. Anna has moved quickest; her dress just falls into folds sloping backwards enough to tell you so much. She has caught S. Joachim by his mantle, and draws him to her softly by that. S. Joachim lays his hand under her arm, seeing she is like to faint, and holds her up. They do not kiss each other—only look into each other's eyes, and God's angel lays his hand on their heads.'—*Ruskin.*

The Ciompi in 1378 made this cloister their head centre.

The church is intimately associated with the memorable visit of Charles de Valois, the pretended peacemaker who had entered the city with 2000 troops, 'armed with the lance,' says Dante, 'that Judas tilted with' (*Purg.* xx. 71–2). Here in the presence of the Priors, Podesta, and Bishop and chief citizens of all denominations, he promised on the faith of a king's son to preserve peace and keep the city in prosperity; and then caused Corso Donati to burst into the town, break open the prisons, and drive the Priors from their chapter-house; and set murder flaming about the city for five days, during which the royal traitor ensnared the chiefs of the Bianchi and meanwhile forged letters to prove their treachery.

> 'Before his departure no less than 600 prominent citizens were driven into exile, and their property was confiscated. They found asylums in Pisa, Pistoia, Arezzo, and Bologna. On January 27, 1302, Dante was condemned to pay a heavy fine on a fabricated charge of peculation while a prior; but there is now no doubt that he was punished for refusing his official sanction to the payment of subsidies to Charles de Valois.'—*F. A. Hyett*, '*History of Florence*,' p. 72.

Charles, in fact, placed the Neri in power. All this resulted from the assembly at S. Maria Novella.

Pope Martin V. (Colonna), after his acknowledgment by the Council of Constance, resided at S. Maria Novella from February 1419 to September 1420, as the guest of the Commonwealth, in magnificent lodgings which were prepared for him adjoining the cloisters. The church was the scene of the Council of Florence, 1439, at which Pope Eugenius IV. (who had also taken refuge in the convent) presided wearing a mitre made for him by Lorenzo Ghiberti, encrusted with precious stones, valued at 30,000 florins.

Part of the old convent is now given to the *Societa dell' Accattonaggio*, which relieves mendicancy by finding work for beggars.

On the north of S. Maria Novella is the Piazza Vecchia di S. Maria Novella, now *Piazza dell' Unità Italiana*, which was a great meeting-place of the Guelphs and Ghibellines. No. 7, now occupied by railway offices, was the **Palazzo Cerretani**, and contains a great hall with decorations of 1650, and a gallery with a ceiling by *Vincenzo Meucci*, 1743, representing the meeting of Frederick Barbarossa and Alexander III. [Arms: azure, on a bend or, three trees vert.]

From the Piazza della Stazione, the **Via Nazionale** leads (right) to the ugly square called *Piazza dell Indipendenza*. The street contains a beautiful tabernacle by Giovanni della Robbia, ordered in 1522 by the 'Potenza del Regno di Betlemme,' and crosses the Via Faenza, close to the little gothic church of **S. Jacopo in Campo Corbolini**, founded 1206, which belonged to the Knights of S. John of Jerusalem. On the right of the entrance is the tomb of the prior Pietro da Imola, 1320, and, opposite, that of the prior De Rossi, 1398. Above the first altar on the right is an ill-restored Marriage of S. Catherine, by *Ridolfo Ghirlandajo*. On the left occurs the epitaph of the prior Benini, 1453, and, on the right, the **beautiful tomb** of the prior Luigi **Tornabuoni** of Pisa, which he erected for himself in 1515. It is by a sculptor of Fiesole, only known as 'Il Cicilia.' A few steps on the other side the Via Nazionale is the secularised **Convent of S. Onofrio**, now called *Cenacolo di Foligno* (admission 10–4,25 c.), which contains the beautiful **Cenacolo**, long attributed to **Raffaelle.** This fresco was more recently attributed to Neri de' Bicci, sometimes to Gerino da Pistoia,[1] and finally by Morelli to Giannicola Manni.

'Christ is in the centre; His right hand is raised, and He is about to speak; the left hand is laid, with extreme tenderness in the attitude and expression, on the shoulder of John, who reclines upon Him. To the right of Christ is S. Peter, the head of the usual character; next to him S. Andrew, with flowing grey hair and long divided beard; S. James minor, the head declined and resembling Christ; he holds a cup. S. Philip is seen in profile with a white beard. S. James major, at the extreme end of the table, looks out of the picture: Raffaelle has apparently represented himself in this apostle. On the left of Christ, after S. John, is S. Bartholomew; he holds a knife, and has the black beard and dark complexion usually given to him. Then Matthew, something like Peter, but milder and more refined. Thomas, young and handsome, pours wine into a cup; last, on the right, are Simon and Jude: Raffaelle has followed the tradition which supposes them young and kinsmen of our Saviour. Judas sits on a stool on the near side of the table, opposite to Christ, and while he dips his hand into the dish, he looks round to the spectators; he has the Jewish features, red hair and beard, and a bad expression. All have glories; but the glory round the head of Judas is much smaller than the others.'—*Jameson's 'Sacred Art.'*

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[1] See A. H. Layard.

Hither has been transported from the Uffizi the collection called the *Galleria Ferroni*, bequeathed to the State by the last representative of the Ferroni[1] family. The best pictures are—

Teniers. A Kitchen Interior.
Lorenzo di Credi. The Virgin and S. John praying over the Child Jesus.
Carlo Dolci. The Annunciation, in two pictures—the Angel very beautiful, the Madonna naïve.
Schidone. Holy Family.

An oratory adjoining No. 72 Via Faenza, formerly the church of **S. Giuliano**, has an admirable lunette, by *Andrea del Castagno*, of the Crucifixion with the Virgin and S. John and S. Julian. At No. 66 in the *Via Cennini* (the next street on the left) is a tabernacle by *Giovanni di S. Giovanni.* The Via Faenza skirts the gardens (left) of the **Villino Strozzi**, built by Baccio d' Agnolo, and altered by Silvani in 1638. The ceilings of the ground floors are by *Poccetti.* The street ends at the **Fortezza da Basso**, built by Clement VII. for Alessandro de' Medici on the site of a convent and a hospice which was the residence of Sir John Hawkwood. Here Filippo Strozzi, who had lent the money to build the fortress, was imprisoned after being taken prisoner at Montemurlo, and was found dead in his dungeon. Giovanni Bandini, a former favourite of Cosimo I., was also imprisoned here and starved to death by his master.

Turning to the left from the Piazza S. Maria Novella, down the *Via della Scala*, a door on the right, with a framework of fruit and flowers, marks the entrance (No. 14) to the **Spezeria** of S. Maria Novella, where excellent liqueurs (Alkermes) and scented and medicinal waters were made by the monks, and where they are still made from the old recipes and sold. The pretty, cool, frescoed halls, filled with sweet scents, are well worth visiting, and there is a **chapel** with lovely frescoes by *Spinello Aretino*, of the Washing of the Feet, the Last Supper, Our Saviour bearing His Cross, the Scourging, the Mocking, the Crucifixion, and the Deposition from the Cross. The bright tones of varied red, and the golden aureoles of the Apostles, together with the painted vaulting with blue ground, in the Giottesque manner, and a chequered floor, make this a most radiant and fascinating chamber, recalling the larger Sala del Cambio at Perugia. In the adjoining Spezeria are glorious great jars full of soft drugs and sweet unguents, glass retorts wet with delicious dews of subtle exhalation in them, made from Dulcamara, Viole Mammole, Malva Peonia, Giuggole and Canna Montana ; such scents as might have come from the garden in Angelico's picture of Paradise, where the Beatified wave and dance in a floral tide. We seem to see endless summers pass before us, with Elysian meadows, streamlets, and solemn woodlands, in which careful Frati are bending to cull the valued flowers and herbs, and now and then holding them up in the celestial air in order to be sure of them. The great hall, where Eugenius IV. held his court when in Florence, was in the part of the convent now occupied by the Spezeria.

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[1] Arms: Azure, a mailed arm holding a sword, arg. and in chief, a fleur-de-lis or.

The Via della Scala takes its name from the **Foundling Hospital** of *S. Maria della Scala*, founded by one Cione di Lapo de' Pollini. The children are brought up entirely by goats ; when the children cry, the goats come and give them suck. On the outside of the chapel is an inscription, saying that 20,000 persons were buried there during the plague of 1479. No. 6 is the **Palazzo del Borgo**, adorned with *graffiti*. No. 32 was the house of the Beato Ippolito Galantini, 1565–1619. On the right (No. 56) the suppressed **Convent of S. Jacopo in Ripoli** has an exquisite specimen of *Luca della Robbia* in the lunette over the church door. Alessandra della Scala, the original of 'Romola,' lived in the Via della Scala, and not in the Via dei Bardi.

Turning to the left, down the *Via degli Oricellari*, on the right were the high iron gates of the Rucellai Gardens, which belonged to Bianca Cappello, where the Platonic Academy met which was founded by Cosimo de' Medici Pater Patriae. The names of the Academicians were inscribed on a column in the garden ; a statue of Polyphemus was by *Antonio Novelli*. Here Niccolò Macchiavelli recited his discourses on Livy, and Giovanni Rucellai read *Rosmunda*, one of the earliest Italian tragedies, to Leo X. Bianca Cappello lived in the palace (which was designed by *Leon Battista Alberti*) before her marriage with Francesco I. Part of these gardens, probably the most historic in the world, were condemned to destruction by the contemptible folly of the municipality in 1891, that streets with the done-to-death names of Garibaldi, Magenta, &c., might occupy the site.

At the end of the parallel street, called Porto Prato, is the **Church of S. Lucia sul Prato**, which contains a Nativity by *Dom. Ghirlandajo* behind the high-altar.

Beyond this are the **Cascine**, the charming characteristic park of Florence, delightful meadows alternating with groves of trees, chiefly ilex and pine, and intersected and encircled by pleasant carriage-drives and walks. The sunny drive along the Arno is the most popular in winter, and lovely are the views, both towards Bellosguardo and looking back upon the town. In summer, people are glad to take refuge in the shadier avenues on the side towards the mountains. Carriages assemble, flowers are handed about, and all the gossip of the day is discussed on the piazza—Piazzale del Re—facing the Arno, near what was the favourite dairy-farm of the Grand-Dukes. Here Shelley wrote that most Æolian of English lyrics, his 'Ode to the West Wind.'

'Les cochers prennents d'eux-mêmes, et sans qu'on le leur dise, le chemin du Piazzone; là ils arrêtent sans qu'on ait même besoin de leur faire signe.

'C'est que le Piazzone de Florence offre ce que n'offre peut-être aucune autre ville: une espèce de cercle en plein air, où chacun reçoit et rend ses visites; il va sans dire que les visiteurs sont les hommes. Les femmes restent dans les voitures, les hommes vont de l'une à l'autre, causent à la portière, ceux-ci à pied, ceux-là à cheval, quelques-uns plus familiers montés sur le marchepied.

'C'est là que la vie se règle, que les coups d'œil s'échangent, que les rendez-vous se donnent.

'Au milieu de toutes ces voitures passent les fleuristes vous jetant des bouquets de roses et de violettes, dont elles iront le lendemain matin, au café, demander le prix aux hommes en leur présentant un œillet.'—*Dumas.*

'You remember down at Florence our Cascine,
  Where the people on the feast-days walk and drive,
And through the trees, long drawn in many a green way,
  O'er-roofing hum and murmur like a hive,
  The river and the mountains look alive?

You remember the piazzone there, the stand-place
  Of carriages alive with Florence beauties,
Who lean and melt to music as the band plays,
  To smile and chat with some one who afoot is,
  Or on horseback, in observance of male duties?

> 'Tis so pretty, in the afternoons of summer,
> So many gracious faces brought together!
> Call it rout, or call it concert, they have come here,
> In the floating of the fan and of the feather,
> To reciprocate with beauty the fine weather.'
> —*Eliz. Barrett Browning.*

At the extremity of the park is a monument, with a bust by the American, Fuller, to the Rajah of Kolapoor, who died at Florence in 1870, and whose body was burnt on that spot.

Returning (E.) along the Borg' Ognisanti—which runs along so as to strike the Arno at Ponte alla Carraia—we pass the **Church of Ogni Santi**, also called San Salvador, with a beautiful coronation-group by *Giovanni della Robbia* over its door. On either side of the nave (near the middle) are frescoes: that on the left—by *Dom. Ghirlandajo*, 1480—represents S. Jerome; that on the right, over a confessional, by *Sandro Botticelli*—is S. Augustine. The **cupola** is painted by *Giov. di S. Giovanni*. In the left transept is a crucifix by *Giotto* (?); in the sacristy a Crucifixion by *Niccolò di Pietro Gerini*, a pupil of Taddeo Gaddi. Botticelli was buried here in 1510.

In February 1898, the monk Roberto Rolozzi informed the Inspector of Fine Arts that he had found, from an old book in the convent, that beneath two of the pictures in the church important frescoes were concealed. The frescoes were discovered. One was an unimportant XVI. c. representation of the Trinity, but beneath a picture of S. Elizabeth of Portugal, by *Rosselli*, was discovered an exquisite fresco by *Ghirlandajo*, which is spoken of by Vasari. In the lunette is Our Lady of Mercy, sheltering members of the Vespucci family—for whom the picture was ordered—under her mantle. The youth on the right is believed to be the famous navigator, Amerigo Vespucci. Beneath—over the altar of the Pietà—is a Descent from the Cross, of marvellous beauty, in which the figures are believed to be portraits of persons living in the time of the artist.

From the **left transept** we enter the **Cloisters**, of which there are two, one occupied for soldiers, which have interesting frescoes relating to the life of S. Francis by *Giov. di S. Giovanni* and *Jacopo Ligozzi*, hard in tone and drawing, but interesting. In the Refectory (admission at No. 34 daily, 10 to 4, 25 c.; Sundays free) is a **ciborium** by *Agostino di Duccio*, and a grand fresco of the **Last Supper** by *Dom. Ghirlandajo*, executed in 1480.

> 'The Last Supper is composed in the traditional form, with the Saviour in the centre of a double-winged table, and the traitor alone at the opposite side between him and the spectator. Yet the old symmetry of sitting

apostles is already varied by an exhibition of the moving thought in the assemblage, and whilst Peter meaningly points at Judas, a group on the left presses forward, eager to fathom the words of the Redeemer, in a manner which recalls the masterpiece of Leonardo. A great variety of individual expression and action is also apparent, and the melancholy in the face of the apostle next S. John Evangelist is remarkable.'—*Crowe and Cavalcaselle.*

Nearly opposite, in the Borg' Ognisanti, is the *Hospital of the Benfratelli*, which was founded in 1400 by Simone Vespucci, and given in 1587 to the monks of S. Giovanni di Dio, who came hither from Granada, whence the pomegranate and cross on the arms of the hospital. Of the family of the founders, which gave three gonfalonieri and twenty-five priori to the State, was Amerigo Vespucci (1451–1516), the most illustrious of the followers of Columbus, who gave his name to America. No. 4 Borg' Ognisanti is the *Palazzo Fossombroni*, where Count Vittorio Fossombroni, the illustrious minister of Ferdinand III., died in 1844.

In the **Piazza Manin**, at the house which is now the Hôtel de la Ville, was the residence of Caroline Murat. The ancient *Palazzo Quaratesi*, built from designs of Brunelleschi, and formerly inhabited by the Gondi, contains the collection known as the *Galleria Pisani*. There is a bronze statue of Daniele Manin, by Urbano Nano (1889), in the piazza. Close to this is the entrance of the **Ponte alla Carraja**, built as it now stands, in 1559, by *Ammanati*, for Cosimo I.

(The *Via de' Fossi*, which opens on the left, is named from the moat surrounding the walls of the second circle. The little *Piazza degli Ottaviani* at its entrance is named from an extinct family. No. 16 is the *Palazzo Nicolini*, which formerly belonged to the Marchesi del Monte di S. Maria.

On the **left** of the Via de' Fossi opens the *Via Palazzuolo*, running west again toward the Cascine. On its left is the *Piazza S. Paolino*, named from an interesting little church, of which Poliziano was the priest. The façade bears the arms of Leo X., Giulio de' Medici, and a Bishop Pandolfini. The monuments of the Albizzi, which it contains, were brought from S. Pietro Maggiore. Farther on the left, past Via di Porcellana, is the church of **S. Francesco**, which was built by Ippolito Galantini, and belonged to the confraternity of the Vanchetoni, founded by Cardinal Alessandro de' Medici in 1602. They were bound not to speak during their processions, whence the name, from *Vanno chetoni* (They go in silence). Within may be seen two marble busts of the Child-Christ and S. John, by Rossellino. On the Wednesday before Sexagesima the brethren still give a supper to a hundred poor persons of the parish. The ceiling of the church (keys at No. 17) has pictures by *Giovanni di S. Giovanni.* The Infant Jesus and S. John, at the high-altar, are probably by Donatello

On the **right** of the Via de' Fossi opens the *Via della Spada*, containing (right) the church of **S. Pancrazio**, with sphinxes on either side. It is an ancient church frequently rebuilt (1488). Franciabigio was buried here. In the cloister of the adjoining convent, which belonged to Vallombrosa, is a famous fresco of S. Giovanni Gualberto, surrounded by bishops and saints, the masterpiece of *Neri de' Bicci*, but attributed partly to *Masaccio.*

From the Lung' Arno Corsini.

Here is the *Cappella Rucellai* (keys opposite), built by Leon Battista Alberti for Bernardo Rucellai, *c.* 14 7, and a good specimen of Florentine renaissance.

From the Ponte alla Carraia the Lung' Arno Corsini brings us direct to the **Ponte SS. Trinità**, founded in 1353 by Lamberto Frescobaldi, but several times rebuilt, the last time by *Ammanati.* Its proportions are exceedingly beautiful, with its sharp and well-stained buttresses and grass-lined mouldings. Four statues of the Seasons decorate its parapets, having been erected in 1608 in honour of the marriage of Cosimo II. and Magdalen of Austria. The little brick bell tower of S. Jacopo, and the corbelled-out, river-side houses beyond, are well seen from here.

‘The river rushes through the midst of the palaces like a crystal arrow, and it is hard to tell, when you see all by the clear sunset, whether those churches, and houses, and windows, and bridges, and people walking in the water or out of the water, are the real walls, and windows, and bridges, and people, and churches. The only difference is that, down below, there is a double movement; the movement of the stream besides the movement of life. For the rest, the distinctness of the eye is as great in one as in the other.'—*Eliz. Barrett Browning*, 1847.

> 'I can but muse in hope upon this shore
> Of golden Arno as it shoots away
> Through Florence' heart beneath her bridges four:
> Bent bridges, seeming to strain off like bows,
> And tremble while the arrowy undertide
> Shoots on and cleaves the marble as it goes,
> And strikes up palace-walls on either side,
> And froths the cornice out in glittering rows,
> With doors and windows quaintly multiplied,
> And terrace-sweeps, and gazers upon all,
> By whom if flowers and kerchief were thrown out
> From any lattice there, the same would fall
> Into the river underneath, no doubt,
> It runs so close and fast 'twixt wall and wall.
> How beautiful! the mountains from without
> In silence listen for the word said next.'
> —'*Casa Guidi Windows*,' *Eliz. Barrett Browning.*

The **Palazzo Frescobaldi**,[1] on the opposite side of the bridge, recalls the memory of Dianora Salviati, wife of Bartolomeo Frescobaldi, who was the mother of fifty-two children, having never produced less than three at a birth.[2]

Few families of the XIII. c. were more illustrious than the Frescobaldi, of whom were Dino, the friend of Dante, to whom the world owes the first seven cantos of the *Inferno*, which he saved and carried secretly to Malaspina, when the poet's house was burnt. He was also himself known as a poet, as was his son Matteo in the XIV. c.

In the Via Parione (No. 7), behind the Lung' Arno Corsini, is the entrance of the **Palazzo Corsini**, which contains a collection of pictures (open Tuesday, Thursday, and Saturday, from 10 to 3).

The wide staircase, adorned with a statue of Pope Clement XII. (Lorenzo Corsini, 1730–40), is exceedingly handsome, and leads to a great hall, which opens into a stately suite of rooms filled with pictures. Among them are:—

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[1] Arms: Gules, 3 castles argent, and a chief or.

[2] 'Dianora Salviati, moglie di Bartolomeo Frescobaldi, fece cinquantadue figli, e mai meno di tre per parto, come riferisce Giov. Schenchio ne' libri delle sue osservazioni, nuove, ammirabili e mostruose, cioè nel Libro Quarto del Parto, a carta 144.'

The above inscription is painted *on* a full-length portrait of the lady in question, in the possession of the Marchesa Leonea Frescobaldi, 1896. Bartolomeo Frescobaldi, born Jan. 18, 1574, died Nov. 5, 1650.

1st Room :

16. *Sustermanns.* Portrait of Ferdinando de' Medici, son of Cosimo III.
17. *Pontormo.* Male portrait.
18. *Sustermanns.* Vittoria della Rovere, wife of Ferdinando de Medici.
20. *Sustermanns.* Cristina of Lorraine, wife of Ferdinand II.
21. *Sustermanns.* Ferdinand II.

2nd Room :

22. *Teniers.* Old man warming himself.

3rd Room :

8. *Cigoli.* Head of the dead Christ—very beautiful.
19, 21. *Scibold, Cristiano.* Portraits of the painter and his wife, extraordinarily powerful and human.
10. *Paris Bordone.* Man in Venetian costume.
17. *Sustermanns.* Portrait of Cardinal Neri Corsini.
23. *Giulio Romano.* Copy of the Violin-Player of Raffaelle.
37. *Crist. Allori.* S. Andrea Corsini.
47. *Rid. Ghirlandajo.* Male portrait.

4th Room :

3. *Domenichino.* Portrait of Cardinal Filomarino.
9. *Raffaelle* (?). Sketch of Julius II., with the holes pricked for transferring it to canvas.
18. **Luca Signorelli.** Virgin and Child, with S. Jerome and S. Bernard.
21. *Fra Bartolommeo*, 1511. Holy Family.
23. *Filippino Lippi.* Virgin and Child with angels.
28. *Botticelli.* Virgin and Child with angels.
37. *Filippino Lippi.* Virgin and Child.
40. **Carlo Dolce.** Poetry, said to be his masterpiece.
44. *Raffaellino di Carlo.* Virgin and Child and S. John.

5th (Yellow) Room, amongst many family portraits :

Neri Corsini, Captain of the Guard under Cosimo III., and afterwards Cardinal, who built the Corsini Palace at Rome.

6th Room :

2. *Ang. Bronzino*, 1540. Portrait of Baccio Valori.
4. *Holbein.* Male portrait.
6. **Botticelli.** A Goldsmith.
8. *Sebastiano del Piombo.* The Bearing of the Cross.

Several rooms have recently been decorated with the magnificent hangings of Clement XII., brought—with his throne—

from the Palazzo Corsini at Rome, together with much ancient furniture. The MSS. include the Corsini banking-books of the time of our Queen Elizabeth.

The family of Corsini had their origin in the Conti di Gangalandi, whose history is lost in the darkness of ages. The first document bearing the name of Corsini is of 1230. In the same century Neri di Corsini became prior and gonfaloniere, and since then the bishops, cardinals, pope, marquises, and princes of the family have ever borne a part—generally a noble part—in Italian history. Andrea, Bishop of Fiesole, d. 1379, was canonised by Urban VIII., and his brother Neri was beatified. Amerigo Corsini in 1420 became the first Archbishop of Florence.

No. 4 and No. 2, near the Corsini Palace, belonged to the powerful Guelph family of the Gianfigliazzi, and No. 4 still bears their arms. [Or, a lion azure, clawed and langued gules.] An inscription on No. 2 (Palazzo Masetti) says that Vittorio Alfieri lived and died there.

CHAPTER V

FOURTH EXCURSION—OLTR' ARNO

ASCENDING the Lung' Arno Acciaiuoli, we come to the **Ponte Vecchio**, the oldest and most picturesque bridge in Florence, built by *Taddeo Gaddi*, and covered with the shops of the goldsmiths, who were established here by Cosimo I. Above the houses on the left runs the corridor built by Vasari to connect the Uffizi with the Pitti. An open loggia on the middle of the bridge gives beautiful views up and down the river.

> 'Among the four bridges that span the river, the Ponte Vecchio—that bridge which is covered with the shops of jewellers and goldsmiths—is a most enchanting feature in the scene. The space of one house, in the centre, being left open, the view beyond is shown as in a frame; and that precious glimpse of sky, and water, and rich buildings, shining so quietly among the huddled roofs and gables on the bridge, is exquisite. Above it, the Gallery of the Grand-Duke crosses the river. It was built to connect the two great palaces by a secret passage; and it takes its jealous course among the streets and houses, with true despotism; going where it lists, and spurning every obstacle away before it.'—*Dickens.*

It was while Cosimo I. was making this passage that he first saw the beautiful Camilla Martelli, daughter of one of the jewellers on the bridge, whom he made his mistress, and afterwards his wife. Her splendours were of short duration. His successor, Francesco, shut her up in the convent of the Murate, where she made herself so disagreeable that the nuns offered Novénas to be relieved of her. The next Grand-Duke removed her to S. Monica, but she was only allowed to come out once for the marriage of her daughter Virginia with the Duke of Modena, and died imbecile from disappointment.

At the end of the bridge was a Hospice of the Knights of Malta, where Ariosto stayed for six months in 1513, on a visit to the rector Vespucci, and where he made the acquaintance of the beautiful Alexandrina Benucci, who was then passing the first months of her widowhood in retirement there. Near this stood the **statue of Mars,** at the foot of which young Buondelmonte was killed.

'O Buondelmonte, quanto mal fuggisti
Le nozze sue per gli altrui conforti!
Molti sarebber lieti, che son tristi,
Se Dio t' avesse conceduto ad Ema
La prima volta ch' a città venisti.'[1]—*Dante, Par.* xvi. 140.

The Mars was replaced by the group of Ajax and Patroclus now in the Loggia dei Lanzi, and its niche is at present occupied by a bronze XVII. c. statue of Bacchus. The fountain falls into an antique fluted bath with ringed lions' heads.

We have now entered the shady part of the town, known as *Oltr' Arno.* On our left is the old tower of the **Palazzo Mannelli**,[2] where Boccaccio frequently visited his friend and transcriber, Francesco de' Mannelli. Here (left) is the entrance of the **Via de' Bardi**, one of the oldest streets in Florence, but a great part of it has been lately destroyed to make the quay of

The Ponte Vecchio.

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[1] The palaces of the Amidei by whom young Buondelmonte was slain were in the Por S. Maria between the Via S. Apostoli and the Ponte Vecchio. An Amideo was one of the seven blessed founders of the Servites. Dante speaks of the honour in which this great house was held:—

'La casa, di che nacque il nostro fleto,
Per lo giusto disdegno che v'ha morti
E posto fine al vostro viver lieto,
Era onorata ed essa, e suoi consorti.'—*Par.* xvi.

[2] The Mannelli, famous in warfare from the XII. c., claim descent from the Manlii of Rome. Their arms are: Gules, three swords bendwise, argent.

Lung' Arno Torrigiani. Among the buildings sacrificed was the interesting chapel of S. Maria sopra l' Arno, which bore an inscription placed there by the handsome young Ippolito Buondelmonte, who, having made a secret marriage with Dianora de' Bardi, daughter of the hereditary enemy of his house, was surprised in climbing to her chamber by a ladder of ropes, and condemned to death as a robber, which he submitted to rather than betray his wife to the vengeance of her family. On the way to execution he implored to be led for the last time past the Palace of the Bardi, where the lady rushed down and publicly claimed him as her husband. His heroism and her devotion so touched all parties at the time, that peace was restored to Florence for a season. It was from a sarcophagus attached to the wall of this chapel that a priest, who had concealed himself there, rose as a ghost, to terrify a bravo employed by the Duke of Athens.

When, in 1342, the Duke of Athens had ordered the hand of one of his servants to be amputated, Ricci de' Bardi joined the conspiracy which soon ended in the fall of the tyrant, and the Bardi were rewarded with a third share in the government. They lost this by misuse of their power, but when Bishop Acciaiuoli was sent to announce their exclusion from the government, the Bardi and other nobles barricaded Oltr' Arno, and were only subdued after a stout resistance.

The Bardi, to whom twenty-three houses in this street formerly belonged, whose tower is still to be seen at No. 62, and a daughter of whose house became the wife of Cosimo de' Medici, in common with the great bank of the Peruzzi, failed in 1345 (?) for 900,000 florins, lent to Edward III. of England for his invasion of France, and King Peter of Sicily, and which were never repaid. They recovered, however, from these losses.

'The Via de' Bardi extends from the Ponte Vecchio to the Piazza de' Mozzi at the head of the Ponte alle Grazie; its right-hand line of houses and walls being backed by the rather steep ascent which in the fifteenth century was known as the Hill of Bogoli, the famous stone-quarry whence the city got its pavement—of dangerously unstable consistence when penetrated by rains; its left-hand buildings flanking the river, and making on their northern side a length of quaint, irregularly pierced façade, of which the waters give a softened, loving reflection as the sun begins to decline towards the western heights. But quaint as these buildings are, some of them seem to the historical memory a too modern substitute for the famous houses of the **Bardi family,** destroyed by popular rage in the middle of the fourteenth century.

'They were a proud and energetic stock, these Bardi: conspicuous among those who clutched the sword in the earliest world-famous quarrels of Florentines with Florentines, when the narrow streets were darkened with the high towers of the nobles, and when the old tutelar god Mars, as he saw the gutters reddened with neighbours' blood, might well have smiled at the centuries of lip-service paid to his rival, the Baptist. But the Bardi hands were of the sort that not only clutch the sword-hilt with vigour, but love the more delicate pleasure of fingering metal: they were matched, too, with true Florentine eyes, capable of discerning that power was to be won by other means than by rending and riving, and by the middle of the fourteenth century we find them risen from their original condition of *popolani* to be possessors, by purchase, of lands and strongholds, and the feudal dignity of Counts of Vernio, disturbing to the jealousy of their republican fellow-citizens. These lordly purchases are explained by our seeing the Bardi disastrously signalised only a few years later as standing in the very front of European commerce—the Christian Rothschilds of that time -undertaking to furnish specie for the wars of our Edward III., and having revenues 'in kind' made over to them, especially in wool, most precious of freights for Florentine galleys. Their august debtor left them with an august deficit, and alarmed Sicilian creditors made a too sudden demand for the payment of deposits, causing a ruinous shock to the credit of the Bardi and of the associated houses, which was felt as a commercial calamity all along the coasts of the Mediterranean. But, like more modern bankrupts, they did not, for all that, hide their heads in humiliation; on the contrary, they seem to have held them higher than ever, and to have been amongst the most arrogant of those *grandi* who drew upon themselves the exasperation of the armed people in 1343. The Bardi, who had made themselves fast in their street between the two bridges, kept these narrow inlets, like panthers at bay, against the oncoming gonfalons of the people, and were only made to give way by an assault from the hill behind them. Their houses by the river, to the number of twenty-two (*palagi e case grandi*), were sacked and burnt, and many among the chief of those who bore the Bardi name were driven from the city. But an old Florentine family was many-rooted, and we find the Bardi maintaining importance and rising again and again to the surface of Florentine affairs in a more or less creditable manner, implying an untold family history that would have included even more vicissitudes and contrasts of dignity and disgrace, of wealth and poverty, than are usually seen on the background of wide kinship. But the Bardi never resumed their proprietorship in the old street on the banks of the river, which in 1492 had long been associated with other names of mark, and especially with the Neri, who possessed a considerable range of houses on the side towards the hill.'—*George Eliot*, '*Romola.*'

In Piazza de' Mozzi, the **Palazzo Mozzi**,[1] with beautiful gardens at the back, and bay-trees at side, belonged to a rich family, one of whose members wrote in the name of his country to refuse to surrender the Venus de' Medici to Napoleon I. The Mozzi, the most powerful Guelphic family of Oltr' Arno, in the XIII. c. extended their hospitality to Gregory X. in 1273; to Cardinal Latino in 1280; to Pietro, brother of King Robert of Naples, in 1314; to Gualtiero, Duke of Athens, in 1326. They also gave four gonfalonieri and seven priori to the Republic. The word *Pax*, which they were permitted by the Pope to inscribe on their arms, had reference to the treaty between the Guelphs and Ghibellines (broken four days later), which was made at their palace in 1273, and in memory of which the adjoining, and now destroyed, church of S. Gregorio della Pace was erected. The stemma on the angle of the palace bears Medici impaling chequy for Uberti (?).

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[1] The Mozzi arms are: or, a cross lozengy, gules, with the motto 'Pax.' They were Papal bankers.

Over the arch leading to the Costa S. Giorgio is the **Palazzo Tempi** (now Bargagli), a restoration of the house of Amerigo dei Bardi, head of the great family. The **Palazzo Capponi**, No. 28, on the left of the street, was the residence of Niccolò d' Uzzano (1350–1433), three times Gonfalonier, who long resisted the power of the Medici. His mother was a Bardi. His daughter and heiress, Ginevra, married a Capponi. He lies in S. Croce. The palace has frescoes by *Poccetti* and *Furini*, and a porphyry lion by Donatello stands at the foot of the staircase. [The arms are: per bend, argent—sable.] Just beyond is (Nos. 22-24) the **Palazzo Giugni-Canigiani**, originally built in 1283, and once the Hospital of T. Lucia. Here Eletta de' Canigiani, the mother of Petrarch, was born. Its court has a Madonna by *Luca della Robbia*, and its columnar staircase and well are most picturesque. It contains several good pictures, including a Nativity by Filippino Lippi. The adjoining church of *S.* **Lucia de' Magnoli**, founded 1078, is named from an extinct wealthy family, and contains a Virgin with angels, a fine work of *Giovanni della Robbia*, over the door. Near this church the great family of the Alamanni had houses from the XII. c.

Beyond this, at the entrance of the Ponte alle Grazie, is the vast and handsome **Palazzo Torrigiani**,[1] built by *Baccio d' Agnolo* for the Nasi. It was the insult offered by Giuliano Salviati to Luisa Strozzi at a masked ball here (1534) which began the feud between the Medici and Strozzi. The palace contains a good collection of pictures.

1st Room:

*1. *Botticelli.* The Lady hunted by hounds in the Pinetum of Ravenna, from Boccaccio's story of Anastasio. (5th Day. Novel viii.)
7. **Pesellino.** The Triumph of David.

2nd Room:

12. *Caravaggio.* The Deposition.

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[1] Torrigiano di Guido d'Orlando was Prior in 1303, and between that date and 1462 there were no fewer than eleven Priors of the family. Arms: Gules, a tower argent between two stars, or.

3rd Room.

5. *Rod. Ghirlandajo.* The Madonna.
7. *Masaccio.* His own portrait.
8. *F. Allori.* Portrait of Cardinal Ferdinando de' Medici.
9. **R. Ghirlandajo.** Portrait of Girolamo Benivieni.
11. *Luca Signorelli.* Portrait of a man.
20. *Pollajuolo.* A portrait. A very fine work of this master.
21, 22. *Fiammingo.* Two portraits of a lady, supposed to be Diana of Poitiers.
32, 33. **Botticelli.** (?) The story of Mordecai and Haman.

4th Room:

7. *Raffaelle.* (Copy) Madonna and Child.
8, 9, 22. *Pinturicchio.* An ancient story unknown, being sides of a *cassone.* Exquisitely beautiful.
10. *Paolo Veronese.* Portrait of Alessandro Alberti.
11. *Paolo Ucello.* The Fable of Acca.
12. Portrait of Francesco Guicciardini.
13. *Paolo Ucello.* The Expedition of the Argonauts.
16. *Bronzino.* Portrait of Eleanora of Toledo.
21, 22. **Botticelli.** (?) The story of Esther and Haman—sides of a *cassone.*

'Pieces rich in incident, full of animation and feeling, luxuriously ornamented in dresses and accessories, and coloured with exquisite softness.'—*Crowe and Cavalcaselle.*

23. *Garofalo.* Christ and the Woman of Samaria—the landscape most beautiful.

5th Room:

2. *Bronzino.* Portrait of Alessandro de' Medici.
4. *Guido Reni.* Lucrezia.
10. *Titian.* (?) Male portrait.

6th Room:

13. *Franz Floris.* Adam and Eve.
22. *Franz Floris.* Susanna.

7th Room:

14, 16. *Lucas Cranach.* The Infant Saviour and S. J. Baptist.

The garden may be visited on application.

The Torrigiani have been established in Florence from the XIV. c. Cardinal Luigi Torrigiani (1777) was Secretary of

State under Clement XIII., and at present the family holds one of the highest places amongst the Florentine nobility. The present Marquis was Sindaco of Florence.

The *Piazza Demidoff*, in front of the palace, contains a monument by Bartolini to Prince Niccolò Demidoff, a great benefactor of Florentine charities, who lived in the opposite (rebuilt) **Palazzo Serristori**, where in 1530 the treacherous Malatesta Baglioni was lodged.[1] Close to the end of the piazza is the **Church of S. Niccolò sopra l' Arno**, before which the citizens assembled in 1529 to swear to defend the Republic. It was in the belfry of this church that Michelangelo is related to have hidden himself after the city was betrayed to the Imperialists, till Clement VII. had promised to pardon him for having constructed the fortifications. The church contains four saints ascribed to Gentile da Fabriano. In the sacristy is an injured fresco of S. Thomas receiving the Cintola, by *Ridolfo Ghirlandajo* (1483-1560). This was one of the earliest-built churches in Florence, and originally belonged to S. Miniato.

The **Porta S. Niccolò** is the only one of the Florentine gates which retains its three tiers of arches. Its battlements were formerly worked out on brackets. The lunette fresco of the Madonna, Child, and Saints on the inner side, dates from 1357. By this gate we reach the noble Villa Fenzi, built by Luca Pitti from designs of Brunelleschi. Trollope lived and wrote at Rusciano close by. There is a glorious view of the city from the villa terrace. The *Badia a Ripoli*, an abbey which belonged to Vallombrosan monks, has frescoes by *Poccetti*. At Bagno a Ripoli the tram stops.

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From near the entrance to the Via de' Bardi from Piazza dei Mozzi, a passage under an archway leads up the hillside, by a steep ascent—Costa Scarpuccia, where S. Catherine of Siena stayed on her way to Avignon—to the **Porta S. Giorgio** (named from a neighbouring church), passing, on the right, the house (No. 13) inhabited by Galileo; in the garden is his sun-dial. The very picturesque gate dates from 1324, and bears a fresco by *Bernardo Daddi* of the Virgin and Child throned, with S. George and S. Sigismund. The neighbouring *Fortezza di S. Giorgio*, or *Belvidere*, was built by Buontalenti for Ferdinando I. in 1590. The Duke kept his treasures in a secret chamber beneath it. A little beyond the gate is the **Church of S. Leonardo**, which contains several pictures by *Neri de' Bicci* and a curious romanesque ambone which was removed hither by the Grand-Duke Leopold from the destroyed Church of S. Piero Schieraggio, to which it is said to have been brought from Fiesole: S. Antonino used to preach from it.

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[1] The Serristori were influential partisans of the Medici. Arms: Azure, a fess argent between three stars, two and one, or.

The Porta di S. Giorgio.

On the left of the street—**Via Guicciardini**—which continues from the Ponte Vecchio, is the **Piazza S. Felicità**, where a granite column commemorates one of the murderous victories of S. Peter Martyr over the heretics called Paterini. His statue formerly crowned the column. Amongst his chief supporters were the Dei Rossi, who had a palace here and gave its former name to the piazza. The tribune of the rebuilt (1736) *Church*, in which young Buondelmonte was married to Fina Donati, belongs to the Guicciardini, and the historian Francesco Guicciardini is buried in front of the high-altar.[1] The **first chapel** on the right (Capponi) contains a Deposition, by *Jacopo Pontormo;* in the 5th chapel is a Madonna with Saints, by *Taddeo Gaddi.* In the **sacristy** is a picture of the Martyrdom of S. Felicita and her seven sons, attributed to *Neri de' Bicci.* In the **chapter-house** are frescoes, by *Cosimo Ulivelli* and *Agnolo Gheri*, and over the altar a Crucifixion by *Nicolò Gerini.* Some of the Macchiavelli family are buried in the cloister, where their arms (argent, a cross azure, between four spears azure) are seen. Outside the portico of the church are some monuments from an early Christian cemetery which existed here. In the porch is the incised figure of Barduccio Barducci, ob. 1414, who was twice Gonfalonier, and an altar-tomb with a figure of Cardinal Luigi de' Rossi, 1519, by *Raffaelle di Montelupo.* A monument to Arcangela Paladini, artist, musician, and court singer, who died in 1600 at the age of twenty-three, was erected by the Grand Duchess Maria Maddalena, with a bust by Bugiardini. During the XVII. and XVIII. c. the church served as the Grand Ducal chapel. Ferdinand I. made a court gallery there, which he could enter with his family from the passage leading from the Pitti to the Uffizi.

Now, on the left, we reach the **Palazzo Guicciardini** (No. 17), nearly opposite to which a tablet marks the modernised house (No. 16) where **Macchiavelli** was born, lived, and died. The Guicciardini gave no fewer than 16 gonfalonieri and 44 priori to the State. Their most illustrious member was Francesco, 1482–1570, author of the *Istorie Fiorentini*, of whom the palace contains a fine portrait by *Bugiardini.* The next houses belonged to Benizzi, as once did these, and an inscription on No.17 relates the here of the founder of the Serviti San Filippo (1233).

Before the entrance (right) of the Via Maggio, on the right, a tablet on the wall of **Casa Guidi** is inscribed to the memory of an English poetess, who lived there for many years with her distinguished husband, and died there in 1861 –'Elizabeth Barrett Browning, che in cuore di donna conciliava scienza di dotto e spirito di poeta, e fece, del suo verso aureo anello fra Italia e Inghilterra.' She is buried in the Protestant cemetery.

> 'We are in Piazza Pitti, in a charmed circle of sun-blaze. Our rooms are small, but of course as cheerful as being under the very eyelids of the sun must make everything.'—*Eliz. Barrett Browning.*

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[1] Guicciardini Arms: Azure, three hunting horns, argent, slung, gules.

The **Via Maggio** begins with the *Piazza S. Felice* and the conventual church of **S. Felice**, containing :—

R. 6th Altar. Ridolfo Ghirlandajo. Madonna and Saints.

7th Altar. L. Giovanni di S. Giovanni. A fresco of S. Felice succouring S. Massimo, when he was dying of hunger.

L. 6th Altar. Neri de' Bicci. A triptych, also a Madonna which is said to have wrought miraculous cures during the plague of Florence.

5th Altar. Jacopo da Empoli. Madonna presenting S. Hyacinth to the Holy Child.

The Abbé Basilio Nardi (1542), for thirty years soldier of the Republic; Sustermanns the painter; Piamontini the sculptor; the architects Parigi; Count Tyrrel, the friend of the Grand Duke Gian-Gastone; and Gabbriani the painter, 1726, are buried in this church.

On the right of the Via Maggio, which we will now follow, turning toward the river, is a house, No. 37—at the corner of the Via Marsili—painted in fresco by *Poccetti*, where Bernardo Buontalenti lived, and whither Tasso rode from Ferrara to thank him for having contributed to the success of his 'Aminta' by the scenery he had painted for it.

> 'A few days after the recitation of the comedy, Bernardo was returning, as was his wont, to dine at his house in the Via Maggio; on approaching the door, he saw a man of good condition, venerable in person and appearance, in a country dress, dismount from his horse as if to speak to him. Buontalenti waited civilly till the stranger came up and said, "Are you that Bernardo Buontalenti, so celebrated for the wonderful inventions which are daily produced by your genius, and who in particular have composed the astonishing scenery for the 'Aminta' by Tasso which has lately been recited?" "I am Bernardo Buontalenti," he answered, "but indeed am not such as your kindness and courtesy is pleased to believe me." Then the unknown, with a smile, flung his arms round his neck, kissed him on the forehead, and said, "You are Bernardo Buontalenti, and I am Torquato Tasso. Addio, addio, my friend, addio;" and, without leaving the astonished architect (who was quite thrown off his balance by this unexpected meeting) a moment to recover himself sufficiently either for words or deeds, he mounted his horse and galloped off, and was not seen again.'—*Baldinucci.*

The Via Michelozzi, on our left, leads to Piazza S. Spirito. In it is a fine Palace of the Michelozzi, a fourteenth-century family, and partisans of the Medici. Arms: per bend sinister, argent-gules, counterchanged, six monti gules, and a star, or.

Farther down the street (No. 15) is the **Palazzo** of the **Ridolfi** family,[1] of whom 21 were Gonfaloniers and 52 were Priors. It contains a Madonna by Filippo Lippi. No. 28 belonged to Count Angiolo D'Elci, a former collector of Rariora editions, which he left to the Laurenziana. The house bears a fine shield, a double-eagle crowned, and holding in its claws a lamb (?).

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[1] Arms: azure, a mount or, and over all a bend gules.

At No. 26, with the façade 'sgraffito,' bearing a hat (cappello) and some shops in ground-floor, lived the famous Venetian Bianca Cappello, wife of Francesco de Medici, who bought this palace and the Rucellai Gardens for her. (See her two portraits by A. Allori and Bronzino, and her cameo in the Gem Room in the Uffizi Gallery.) She lived with her first lover, Pietro Buonaventura, opposite S. Marco, after their flight from Venice, and was first seen there by Duke Francesco. Pietro, to whom the Duke gave employment, was murdered farther down the street toward the Bridge, certainly by some one jealous of him, or else afraid of him. It is not astonishing that the murder was laid at the Duke's door: yet that might well have been foreseen by the assassin.

'Bianca summoned from Venice her brother, Vittorio, to join her in Florence, and he soon became the sole adviser and favourite of Francesco, which so much excited the jealousy and hatred of the Medici family that every means was employed to oblige Francesco to dismiss Vittorio from his court. The dismissal, however, did not satisfy the enemies of the Grand Duchess (Bianca), who were resolved on her death; and one evening after she and the Duke had partaken of supper at their favourite villa of Poggio-a-Cajano, both were seized with violent pains and died within a few hours of one another.'—*Horner.*

The next two palaces are **Del Turco**, and **Michelozzi** (as the coat-of-arms shows), now **Amerighi**. This brings us to **Ponte Trinita** and the **Fresco-Baldi Palace** on our right adjoining the river, adorned with Medici busts by the former monks of San Jacopo, to whom it had been given. It is now a school for training female teachers. The Frescobaldi were of Teutonic origin. We find them transacting business with Henry III. early in the thirteenth century.

Opposite is the **Palace** of **Piero Capponi**, the patriotic hero who destroyed a Treaty designed to lay Florentine liberty beneath the feet of Charles VIII. of France. He fell in battle before Pisa, 1496.

No. 7 is the **Palazzo Firidolfi**, belonging to a family noted in the defence of Florence against Dante's Emperor, Henry VII., in 1312; it contains a fine library and a chapel painted by *Vasari.* The Via Velluti commemorates another early and important family who figured with 29 Priors and 7 Gonfaloniers. It leads to the Via Toscanella, where an ancient well marks the site of the 'darksome, sad, and silent house' where Boccaccio was born, and in which he lived with his 'old, cold, rugged, and avaricious father.'[1]

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[1] See Boccaccio in the *Ameto*, 1343.

The Casa Guidi is almost opposite to the ambitious, but far from finished, **Pitti Palace**, which stands upon a basement of huge blocks of stone,[1] and is exceedingly imposing from the dignity of its vast lines and gigantic proportions.

'Je doute qu'il y ait un palais plus monumental en Europe ; je n'en ai vu qui laisse une impression si grandiose et si simple.'—*Taine.*

The palace was begun in 1441, from a design of Brunelleschi, by Luca Pitti, a vain old millionaire Florentine, and was sold by his descendants, in 1549, to Eleanora of Toledo, wife of Cosimo I. Long the residence of the Grand-Dukes, it is now occasionally occupied by the King of Italy.

'The façade of the Pitti is 475 feet in extent, three stories high in the centre, each story 40 feet in height, and the immense windows of each 24 feet apart from centre to centre. With such dimensions as these, even a brick building would be grand ; but when we add to this, the boldest rustication all over the façade, and cornices of simple but bold outline, there is no palace in Europe to compare to it for grandeur, though many may surpass it in elegance. The design is said to have been by Brunelleschi, but it is doubtful how far this is the case, or, at all events, how much may be due to Michelozzi, who certainly assisted in its erection, or to Ammanati, who continued the building, left incomplete at Brunelleschi's death, in 1444.'—*Fergusson.*

'Brother heart to the mountain from which it is rent.'—*Ruskin.*

Here, on October 9, 1870, Victor Emmanuel II. received the Roman deputations who came to present to him the result of the plebiscite by which the Romans had voted their union with the rest of Italy under the House of Savoy.

The two long wings and cortile of the palace were additions by Bartolommeo Ammanati (1568). At the left corner of the main building, near the entrance to the gardens, is the approach to the pictures (admission daily 10 to 4, 1 fr. ; Sundays free).[2] The collection was formed by the Medici, and was brought to this palace about 1641. It may also be reached from the Uffizi by the covered gallery. The rooms in which the pictures are contained are most gorgeously, but harmoniously, decorated.

'Pierre de Cortone, Fedi, Marini, les derniers peintres de la décadence, couvrent les plafonds d'allégories en l'honneur de la famille régnante.—Ici Minerve enlève Cosme I. à Vénus et le conduit à Hercule, modèle des grands travaux et des exploits heroïques; en effet, il a mis à mort ou proscrit les plus grands citoyens de Florence, et c'est lui qui disait d'une cité indocile: "J'aime mieux la dépeupler que la perdre."—Ailleurs la Gloire et la Vertu le conduisent vers Apollon, patron des lettres et des arts; en effet, il a pensionné les faiseurs de sonnets et meublé de beaux appartements.—Plus loin, Jupiter et tout l'Olympe se mettent en mouvement pour le recevoir; en effet, il a empoisonné sa fille, fait tuer l'amant de sa fille, tué son fils, qui avait tué son frère; la seconde fille a été poignardée par son mari, la mère en meurt; à la génération suivante, ces opérations recommencent: on s'assassine et on s'empoisonne héréditairement dans cette famille.'—*Taine.*

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[1] This rustic work is mostly an addition to the original plan. The palace, in its original state, is shown in the background of the portrait of a lady of the Pitti family, which hangs in the corridor between the Uffizi and Pitti.

[2] Sticks or umbrellas left at the entrance of the Pitti are conveyed to the exit of the Uffizi for a fee of 25 c., for which a receipt is given.

Beginning in the room farthest from the Uffizi, the gems of the collection (which include twelve works of Raffaelle) are:—

I. *Sala di Venere* (the halls are named *outside* their entrance):

1. *Albert Dürer* (copy by Hans Balding Grien?). Eve.
14. *Rubens.* Landscape.
17. *Titian.* Holy Family with S. Catherine. A replica of this picture is in London.
20. *Albert Dürer?* Adam.
140. *Leonardo da Vinci?* Portrait of Ginevra Benci.

'The portrait of Ginevra Benci, in the Pitti Palace, is an unpretending but intelligently conceived picture of the greatest decision and purity of modelling and drawing.'—*Kugler.*

II. *Sala d' Apollo:*

40. **Raffaelle. Leo X.,** with his nephews, CardinalsGiulio de' Medici and De Rossi—a grand portrait.

'In the portrait may be seen the Pope's eyeglass, the "specillum" through which, according to Pellicanus, he used to watch processions, the "cristallum concavum," which, according to Giovio, he used when hunting. His bad sight was proverbial. After his election, the Roman wits explained the number MCCCCXL., engraved in the Vatican, as follows —"Multi caeci cardinales creaverunt caecum decimum Leonem."'—*Burckhardt.*

42. *Perugino.* The Magdalen,
43. *Franciabigio*, 1514. Male portrait in shadow.
46. *Cigoli.* S. Francis in prayer.
49. *Tiberio Titi.* Leopoldo de' Medici (afterwards Cardinal) as a baby.
51. *Cigoli.* The Deposition—given to Cosimo III. from a church at Empoli.
55. *Baroccio.* Federigo d'Urbino as a baby.

58. *Andrea del Sarto.* The Entombment—executed, according to Vasari, for the nave of S. Pietro a Luco.
40. *Murillo.* Madonna and Child.
66. *Andrea del Sarto.* His own portrait.

'His life was corroded by the poisonous solvent of love, and his soul burnt into dead ashes.'—*Swinburne.*

III. *Sala di Marte:*

79. **Raffaelle. Julius II.** –a replica of the picture in the Uffizi.

'The high-minded old man is here represented seated in an arm-chair in deep meditation. The small, piercing eyes are deeply set under the open, projecting forehead; they are quiet, but of extinguished power. The nose is proud and Roman, the lips firmly compressed; all the features are still in lively, elastic tension; the execution of the whole picture is masterly. There are several repetitions; one is in the gallery of the Uffizi, representing the Pope in a red dress. A good copy is also in the Berlin Museum; another at Mr. Miles's of Leigh Court.'—*Kugler.*

'Seated in an arm-chair, with head bent downwards, the Pope is in deep thought. His furrowed brow and his deep-sunk eyes tell of energy and decision. The down-drawn corners of his mouth betoken constant dealings with the world. Raffaelle has caught the momentary repose of a restless and passionate spirit, and has shown all the grace and beauty which are to be found in the sense of force repressed and power at rest. He sets before us Julius II. as a man resting from his labours, and brings out all the dignity of the rude, rugged features. The Pope is in repose; but repose to him was not idleness—it was deep meditation. A man who has done much and suffered much, he finds comfort in his retrospect and prepares for future conflicts.'—*Creighton.* It is well to contrast this Pope's portrait with that of Leo X.

81. *Andrea del Sarto.* Holy Family—painted for Ottaviano de' Medici.

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood.'—*Swinburne.*

82. **Vandyke.** Cardinal Guido Bentivoglio.

Cardinal Bentivoglio, born at Ferrara, 1579, was secretary to Clement VII., and sent as Papal Nuncio to Flanders by Paul V. He wrote 'The History of the War in the Netherlands,' and died 1644.

83. *Tintoretto.* Luigi Cornaro, a Venetian nobleman.
85. **Rubens.** Himself, his brother Philip, and the philosophers **Lipsius** and **Grotius**—one of the finest portrait-pictures of the master.

87, 88. *Andrea del Sarto.* The Story of Joseph—part of the famous nuptial decorations of the Borgherini Palace in the Borgo S. Apostoli, which Salvi Borgherini prepared for the marriage of his son Pier Francesco with Margherita Acciaiuoli, and which she gallantly defended against the dealer of François I.

90. *Cigoli.* Ecce Homo—painted for Monsignor Massimo, who commissioned Passignano, Cigoli, and Caravaggio to compete for his patronage by this subject. This is the best work of the master, who was the last good Florentine artist.

96. *Cristofano* **Allori** (1577-1621). **Judith**—the sketch is in the Uffizi.

'The most finished picture of Allori represents Judith with the head of Holofernes; she is a beautiful and splendidly attired woman, with a grand, enthusiastic expression. The countenance is wonderfully fine and Medusa-like, and conveys all that the loftiest poetry can express in the character of Judith. In the head of Holofernes it is said that the artist has represented his own portrait, and that of his proud mistress in the Judith.'—*Kugler.*

'The Judith is pale with the passion and the crime of her cruel night's work—most terrible of heroines, with such exhaustion and excitement in her face as no one but Allori, of all her painters, has ventured to put there.'—*Blackwood*, DCCV.

94. **Raffaelle.** Holy Family—**'dell' Impannata,'** painted for Bindo Altoviti, a Florentine banker who lived at Rome next the bridge of S. Angelo. The finest bit of the picture is the head of the aged S. Anne. The original design is at Windsor, at least, a part of it; but the handling seen here is that of pupils.

'The Madonna dell' Impannata (the cloth window) is partly composed and executed by Raffaelle. The incident is most charming; two women have brought the Child, and hand it to the mother; and while the boy turns, still laughing, after them, he takes fast hold of the mother's dress, who seems to say, "Look, he likes best to come to me."'—*Burckhardt.*

92.—**Titian.** Male portrait.

'That formidable young man in black, with the small compact head, the delicate nose, and the irascible blue eye. Who was he? What was he? '*Ritratto virile*' is all the catalogue is able to call the picture. I should think it was. Handsome, clever, defiant, passionate, dangerous, it was not his fault if he had no adventures.'—*Henry James.*

IV. *Sala di Giove:*

157. **Lorenzo Lotto** (more probably by Morto del Feltre). The Three Ages of Man.

109. *Paris Bordone.* Female portrait, supposed to represent the Balia (nurse) of the Casa Medici.

111. *Salvator Rosa.* The Catiline Conspiracy—a replica of the picture in Palazzo Martelli.

'The best of the impassioned and characteristic pictures of Salvator is the Conspiracy of Catiline, with figures taken immediately from the excitable Neapolitan life, dressed in old Roman costume.'—*Kugler.*

245. **Raffaelle. 'La Donna Velata,'** resembling a picture of S. Catherine by Raffaelle, now lost, but once in the possession of the collecting Earl of Arundel, and engraved by Hollar. This picture, which was brought in 1824 from Poggio Reale, is an undoubted work of Raffaelle. It was in the possession of the Botti family in 1677, when Cinelli saw it, and described it as an original. It bears the same type, of a beautiful Roman woman, depicted in the Madonna di S. Sisto. The Directors of this Gallery ascribed the masterpiece to an unknown hand until ten years ago.

123. *Andrea del Sarto.* Madonna in glory, with four saints below—finished by Vincenzo Bonilli.

125. *Fra Bartolommeo.* S. Mark—formerly above the entrance to the choir of S. Marco.

'In the head there is something falsely superhuman, but the drapery, which was really the principal object, is a marvellous work.'—*Burckhardt.*

131. *Tintoretto.* Portrait of the Venetian Vincenzo Zeno.

64. *Fra Bartolommeo.* The Deposition—from an Augustinian convent outside Porta S. Gallo.

113. *Rosso Fiorentino, from a design of Michelangelo.* The Fates. Clotho holds the spindle, Lachesis twists the thread of life, and Atropos prepares to cut it.

'As regards the interpretation of this, or of any other profound picture, there are likely to be as many interpretations as there are spectators. Each man interprets the hieroglyphic in his own way; and the painter perhaps had a meaning which none of them have reached; or possibly he put forth a riddle without himself knowing the solution.'—*Hawthorne.*

'In the Pitti Palace, a picture of the Three Fates is ascribed to Michelangelo—serene, keen, characteristic figures. It was executed, however, by Rosso Fiorentino.'—*Kugler.*

The same person is represented in three different attitudes, and is said to be an old woman who offered her son to fight for the city when Michelangelo was conducting the defence of Florence in 1529.

18. **Titian. La Bella**—Eleonora Gonzaga (della Rovere).

'A ripe beauty in a gold-embroidered dress, with violet-and-white padded sleeves, and a gold chain.'—*Kugler.*

Her portrait and her husband's may be seen again in the Uffizi.

V. *Sala di Saturno:*

148. *Dosso Dossi.* A concert of music.

149. *Pontormo.* Portrait of Cardinal Ippolito de' Medici.

He was a natural son of Giuliano de' Medici, whose monument is in S. Lorenzo. He is supposed to have been poisoned in 1535 by order of his cousin, Duke Alessandro.

150. *Vandyke.* Charles I. of England and Henrietta Maria.
151. **Raffaelle. La Madonna della Sedia**—a '*tondo.*'

'This picture proclaims him a colourist.'—*Cavalcaselle.*

'A circular picture, painted about 1516. The Madonna, seen in a side view, sits on a low chair holding the Child on her knee; he leans on her bosom in a listless, child-like attitude; at her side S. John folds his little hands in prayer. The Madonna wears a many-coloured handkerchief on her shoulders, and another on her head, in a manner of the Italian women. She appears as a beautiful and blooming woman, looking out of the picture in the tranquil enjoyment of maternal love: the Child, full and strong in form, has a serious, ingenuous, and grand expression. The colouring is uncommonly warm and beautiful.'—*Kugler.*

'It is the expression of a peasant rather than of the mother of God. In other respects it is a fine figure, gay, agreeable, and very expressive of maternal tenderness.'—*T. Smollett, Letter XXVIII.*

'Rien n'égale la suavité de la tête de la Vierge, la majesté de l'enfant Jésus, l'onction, l'ardente dévotion dans celle de Saint Jean. Tout est prophétique dans ces deux enfants : l'un déroule dans sa pensée toutes les destinées du monde, l'autre y voue déjà toute la sienne.' — *Madame Swetchine.*

'The Madonna della Sedia leaves me, with all its beauty, impressed only by the grave gaze of the Infant.'—*George Eliot, Diary*, 1860.

A pretty legend tells that, in the hills which girdle the Roman Campagna, lived the old hermit Fra Bernardo. In a great storm his life was saved by the self-devotion of Maria, daughter of a neighbouring vine-dresser, and by the branches of an oak in which he had taken refuge. In his gratitude he prayed that God would distinguish them. Years passed, the hermit died, and the oak tree was made into casks by the father of Maria. One day she sat on one of the casks playing with her children, and just as one of them ran up to her with a stick in the form of a cross, **Raffaelle** passed by, and drew the beautiful mother and children on the smooth end of the wine cask, which he took away with him, and in the Madonna della Seggiola the hermit's prayer was fulfilled.[1]

152. *Andrea Schiavone.* Cain killing Abel. (1522 82.)
158. **Raffaelle.** (?) Cardinal Bernardo Dovizi da Bibbiena, tutor to the sons of Lorenzo 'Il Magnifico,' d. 1520.

A native of Bibbiena, in the Casentino, Bernardo Dovizi was tutor to the sons of Lorenzo de' Medici. One of his pupils, afterwards Pope Leo X., made him a Cardinal. He is supposed to have died of poison. Morelli considers this portrait to be only the work of a scholar of Raffaelle.

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[1] See Mrs. Clements' *Christian Symbols and Stories of the Saints.*

'Bernardo Dovizi had been chosen by Lorenzo de' Medici to be his son's tutor in early days. He showed himself faithful to the trust confided to him, and his tact and skill were of great value in securing Giovanni's election to the Papacy. . . . His reputation as a courtier is largely due to his comedy *La Calandra*, in which a brother and sister disguise their sexes, a framework for scenes in which considerations of decency have little place. Bibbiena's private life was according to the morality of his play. His house was shared by a concubine, who bore him three children. Leo, who witnessed the performance of *La Calandra* in the Vatican, was not shocked by this breach of ecclesiastical vows, but satisfied his sense of decorum by not creating Bibbiena a Cardinal till after his concubine's death.'—*Creighton*, '*History of the Papacy.*'

It is quite ruined by rehandling and patching, whatever it may or may not have been originally.

159. **Fra Bartolommeo.** Christ Risen, with the Evangelists, painted c. 1515; ordered for Salvatore di Giuliano Billi, and first placed in the S. Annunziata de' Servi.

164. **Perugino.** The Deposition—from the convent of S. Chiara. (1495.)

Painted in 1495, and greatly admired for its landscape, as well as for the figures it contains.

'The Marys, *having stopped weeping*, look on the dead with wonder and love.'—*Vasari.*

165. **Raffaelle. La Madonna del Baldacchino**—ordered for the chapel of the Dei in S. Spirito, painted 1508, but left unfinished when Raffaelle was summoned to Rome by Julius II., and much repainted and spoilt.

'The Madonna and Child are on a throne; on one side stand S. Peter and S. Bruno; on the other, S. Anthony and S. Augustine; at the foot of the throne two boy-angels hold a strip of parchment with musical notes inscribed on it; over the throne is a canopy (*baldacchino*), the curtains of which are held by two flying angels. The picture is not deficient in the solemn majesty suited to a church subject; the drapery of the saints, particularly that of S. Bruno, is very grand; in other respects, however, the taste of the *naturalisti* prevails, and the heads are in general devoid of nobleness and real dignity. In the colour of the flesh this picture forcibly reminds us of Fra Bartolommeo. Raffaelle left it unfinished in Florence; and in this form, with an appearance of finish which is attributable to restorations, it has descended to us.'—*Kugler.*

'This picture remains a puzzle. Raffaelle left it unfinished on his journey to Rome; later, when his growing fame called fresh attention to the picture, the painting was continued we know not by whom. At last Ferdinand, son of Cosimo III., had it touched by a certain Cassana, with an appearance of finishing chiefly by means of brown glazings. The remarkably beautiful attitude of the Child with the Madonna (for instance, that of the hands), the figures on the left, arranged in the grand style of the Frate (S. Peter and S. Bernard), belong surely to Raffaelle; perhaps also the upper part of the body of the saint on the right, with the pilgrim's staff; on the other hand, the bishop on the right might be composed by quite another hand. The two beautifully improvised Putti on the steps of the throne belong as much to the style of the Frate as of Raffaelle; of the two angels above, the more beautiful one is obviously borrowed from the fresco of S. Maria della Pace at Rome, from which it appears that the first finisher did not touch the picture till after 1514.'—*Burckhardt.*

171. **Raffaelle.** (?) Portrait of **Tommaso Inghirami.** Morelli considers this fine portrait to be only a copy, by a foreign master, from the original Raffaelle, which is still in the possession of the Inghirami family at Volterra, though ruined by restorations.

Tommaso Phaedra Inghirami was of a noble family of Volterra. Having lost his father at two years old, he was taken at once under the protection of the Medici, who provided for his education. His name of Phaedra was the result of an extraordinary proof of wit and presence of mind. While acting in the tragedy of 'Hippolytus' at the house of the Cardinal of S. Giorgio, in which he filled the part of Phaedra, something which went wrong with the machinery interrupted the performance. Inghirami immediately stepped forward and filled up the interval by an impromptu of Latin verses, which produced immense applause and shouts of 'Viva Phaedra!' and the name afterwards stuck to him and was added to his own. He was sent as ambassador by Alexander VI. to Maximilian, who gave him the title of Count Palatine. In 1510 he was made Bishop of Ragusa by Julius II., and officiated as secretary at the conclave in which Giovanni de' Medici was elected Pope. It is in the red dress which he then wore that he is represented by Raffaelle.

59. **Raffaelle.** Maddalena Strozzi, wife of Angelo Doni.

174. **Raffaelle.** The **Vision of Ezekiel**—often attributed to Giulio Romano, painted (probably in 1517) for the Ercolani family at Perugia. Probably the master merely designed it.

'It contains the First Person of the Trinity, in a glory of brightly illuminated cherubs' heads, His outstretched arms supported by two genii, and resting on the mystical forms of the ox, eagle, and lion; the angel is introduced adoring beside them. Dignity, majesty, and sublimity are here blended with inexpressible beauty; the contrast between the figure of the Almighty and the two youthful genii is admirably portrayed, and the whole composition so clearly developed, that it is undoubtedly one of the master-works of the artist. Michelangelo, who had also given a type of the Almighty, represents Him borne upon the storm; Raffaelle represents Him as if irradiated by the splendour of the sun; here both masters are supremely great, similar, yet different, and neither greater than the other.'—*Kugler.*

'C'est là vraiment une vision! Des torrents de lumière jettent le contemplateur dans l'éblouissement, il se sent saisi par le bras de feu qui soulevait le prophète; et ce n'est pas seulement la couleur qui étonne; le dessin de ce petit tableau est d'une énergie, d'une hardiesse, d'une richesse incomparable. C'est bien Jéhovah, c'est bien le vrai Dieu de l'ancien Testament qui s'est révélé à Raphaël, plus poète encore ici que peintre;

c'est toute la sublimité de l'ode, une strophe répétée des divins concerts.' —*Madame Swetchine.*

61. **Raffaelle. Angelo Doni** (his patron)—one of the finest portraits of the master.

The portraits of Angelo Doni and his wife (Maddalena Strozzi) were preserved by their descendants in the family mansion in the Via dei Tintori till the death of its last member, Pietro Buono, in the present century. They then passed into the hands of the Doni of Avignon, who sold them to Leopold II. in 1826.

40. **Rembrandt. His own portrait.**

172. **Andrea del Sarto.** Dispute about the Trinity—painted for a church outside Porta S. Gallo.

'The so-called Disputa della SS. Trinità is peculiarly fitted to exhibit Andrea's affinity with the Venetian school. This is a 'Santa conversazione' of six saints. S. Augustin is speaking with the highest inspiration of manner; S. Dominic is being convinced with his reason, S. Francis with his heart; S. Laurence is looking earnestly out of the picture; while S. Sebastian and the Magdalen are kneeling in front, listening devoutly. We here find the most admirable contrast of action and expression, combined with the highest beauty of execution, especially of colouring.'—*Kugler.*

178. **Raffaelle.** La Madonna del **Gran-Duca**[1]—a panel-picture which belonged to Carlo Dolce, and was sold to Ferdinand III. for 3360 lire.

'Here the Madonna holds the Infant tranquilly in her arms, and looks down in deep thought. Although slightly and very simply painted, especially in the nude, this picture excels all Raffaelle's previous Madonnas in that wonderful charm which only the realisation of a profound thought could produce. We feel that no earlier painter had ever understood to combine such free and transcendent beauty with an expression of such deep foreboding. This picture is the last and highest condition of which Perugino's type was capable.'—*Kugler.*

'The Madonna Gran-Duca marks the growing transition from the first to the second manner of Raffaelle. The Virgin has all the pensive sweetness and reflective sentiment of the Umbrian school, while the Child is loveliness itself. We think of Perugino still, but we think of him as suddenly endued with a purer, firmer outline, and more refined sentiment.' —*J. S. Harford.*

'Quand on demandait à Raphaël où il trouvait le modèle de ses vierges, il répondait, comme un platonicien – qu'il fut en réalité:—"Dans une certaine idée."'—*Emile Montégut.*

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[1] We may notice here especially the heavy eyelid which is characteristic of tho Madonnas of Raffaelle—the 'santo, onesto e grave ciglio' which Giovanni Sanzie attributes to Battista Sforza, and which is exaggerated in the works of Francia and Perugino. The arch over the eyes of the Madonnas of Raffaelle is generally almost invisible; Castiglione, in his *Cortegiano*, mentions that Italian ladies were in the habit of removing the hairs of their eyebrows and foreheads.

179. *Sebastian del Piombo.* The Martyrdom of S. Agata—painted for Rangoni, Cardinal Deacon of S. Agata. An unmistakably powerful work of the master.

'This picture combines the composition of Michelangelo with a trace of Venetian colouring, but, besides the unpleasantness of the subject, it is unattractive to the spectator by the obvious sacrifice of all freshness of life for a style of art which, after all, Sebastian never entirely acquired.' —*Kugler.*

VI. *Sala dell' Iliade:*

185. **Giorgione** (1478–1511). Concert of Music—once considered a masterpiece of the artist, whose authentic works are rare, but now regarded as an early **Titian.**

'It is difficult sometimes to decide whether Giorgione meant to represent a real portrait, or an ideal head, or a genre subject, so well did he understand to give his figures that which especially appealed to the comprehension and sympathies of his spectators. We see this in his "Concert," in the Pitti Palace, representing two priests playing the piano and the violoncello, with a youth.'—*Kugler.*

'Of the undisputed pictures by Giorgione, the grandest is the *Monk at the Clavichord.* The young man has his fingers on the keys: he is modulating in a mood of grave and sustained emotion; his head is turned away towards an old man standing near him. On the other side of the instrument is a boy. These two figures are but foils and adjuncts to the musician in the middle; and the whole interest of his face lies in its concentrated feeling—the very soul of music passing through his eyes.' —*Symonds, 'Renaissance in Italy.'*

*190. *Sustermanns.* Portrait of a son of Frederick III. of Denmark—a remarkable portrait.
191. *Andrea del Sarto.* The Assumption ordered by Bartolommeo Panciatichi, a Florentine merchant, for the city of Lyons, but left unfinished by the painter.
193. *Jacopo Francia.* Male portrait.
201. **Titian.** Portrait of Cardinal Ippolito de' Medici as a Magyar noble. Legate to Charles V. Poisoned 1535, aged 25.
206. *Titian.* Philip II. (full length).
204. *Bronzino.* Portrait of Bianca Cappello.
207. *Ridolfo Ghirlandajo.* A Jeweller—attributed formerly to Leonardo da Vinci.
208. **Fra Bartolommeo.** The Marriage of S. Catherine of Siena—inscribed '1512, orate pro pictore.' Although injured, one of the grandest creations of the master, perfect in composition, drawing, and relief; especially noble is the figure of S. Michael in armour. The picture is ill-seen here, being painted for an especial position and light in a church.
216. **Paolo Veronese.** Portrait of Daniele Barbaro—'Le Patricien à Venise.'
218. *Salvator Rosa.* A Warrior—an admirable picture.

*219. *Perugino.* Adoration of the Holy Child.
222. *Giorgione.* Portrait of a Lady.
224. **Rid. Ghirlandajo.** Female portrait.
225. *Andrea del Sarto.* The Assumption—from S. Antonio at Cortona, given up to Ferdinand II. amid the murmurs of the people.
228. **Titian.** The Saviour.
229. **Raffaelle.** (?) Female portrait—'La Gravida.' Sometimes attributed to Ridolfo Ghirlandajo. Much injured by retouching.

VII. *Sala dell' Educazione di Giove :*

243. *Velasquez.* Philip IV.
265. *Andrea del Sarto.* S. John Baptist (half length)—painted for Ottaviano de' Medici.
270. *Guido Reni.* Cleopatra—one of the best works of the master.
311. *Dosso Dossi.* Duke Alfonso—a copy of Titian.
427. *Franciabigio* (Francesco Bigi). The Calumny of Apelles.

(In the small *Stanza della Stufa*, on the left of this, are figures of Cain and Abel by *Dupré.*)

VIII. *Sala d' Ulisse :*

326. *Paris Bordone.* Portrait of Pope Paul III. (Farnese).

IX. *Sala di Prometeo :*

365. *Mariotto Albertinelli.* The Nativity.

'A brilliant easel picture, charming for its combination of the qualities of Leonardo and Credi.'—*Crowe and Cavalcaselle.*

343. **Filippo Lippi.** Madonna and Child, with the Nativity of the Virgin.
343. *F. Granacci.* Holy Family.
353. *Botticelli.* (?) Supposed portrait of La Bella Simonetta, beloved by Giuliano de' Medici, and extolled by Pulci and Poliziano, but unlike the portrait of Simonetta in the collection of the Duc d'Aumale.

Exceedingly interesting and curious, with an impossible neck, the long eyelid so much admired at the time, and a simple dress exactly matching the colour of the hair.

377. *Fra Bartolommeo.* Ecce Homo—a fresco of the early Leonardesque period of the master.
380. *Dosso Dossi.* S. John Baptist—long attributed to Giorgione.

X. *La Galleria de' Poccetti* has an interesting collection of miniatures, and a bust of Napoleon I. by Canova. Beyond are three other halls, with pictures of small importance, except a portrait of Cromwell (408) by Lely in the *Sala della Giustizia*, which is interesting as having been sent by the Protector himself to the Grand-Duke Ferdinando II.

A *permesso* to visit the ground-floor of the *Palace*, and also the *Silver Chamber—Gabinetto degli Argenti*—can be obtained at the 'Amministrazione' in the third court on the left of the middle entrance. The reception rooms are handsome, and in the cases of the Silver Chamber are several works of Benvenuto Cellini. An important picture, the Pallas of *Botticelli*, was accidentally discovered in one of the anterooms by the English artist Spence, in 1894.

W. M. R. QUICK Sc

View from the Boboli Gardens

Close to the entrance of the picture gallery is the approach to the beautiful **Boboli Gardens** (open to the public on Sundays and Thursdays), so called from the family whose mansion was once situated here. Near the entrance is a Grotto containing four unfinished statues intended for the monument of Julius II. by *Michelangelo*, and presented by his nephew, Leonardo Buonarotti, to Cosimo I. In front of the palace is an amphitheatre, whence walks, between clipped avenues of bay and ilex, lead delightfully to the higher ground, where are the Fountain of Neptune, begun by Giambologna, with a statue by Stoldo Lorenzi (1565) ; the statue of Dovizia—Abundance—believed to be a portrait of Joanna of Austria, first wife of Francesco I.; and the little meadow, called L' Uccellaja, from its bird-snares. The hill was called Boboli before the gardens were made.

'On Sunday, I went to the highest part of the Garden of **Boboli,** which commands a view of most of the city, and of the vale of Arno to the westward ; where, as we had been visited by several rainy days, and now at last had a very fine one, the whole prospect was in its highest beauty. The mass of buildings, especially on the other side of the river, is sufficient to fill the eye, without perplexing the mind by vastness like that of London ; and its name and history, its outline and large picturesque buildings, give it grandeur of a higher order than that of mere multitudinous extent. The hills that border the valley of the Arno are also very pleasing and striking to look upon ; and the view of the rich plain, glimmering away into blue distance, covered with an endless web of villages and country-houses, is one of the most delightful images of human well-being I have ever seen.'—*John Sterling's 'Letters.'*

'You see below, Florence, a smokeless city, its domes and spires occupying the vale ; and beyond to the right the Apennines, whose base extends even to the walls. The green valleys of these mountains, which gently unfold themselves upon the plain, and the intervening hills covered with vineyards and olive plantations, are occupied by the villas, which are, as it were, another city—a Babylon of palaces and gardens. In the midst of the picture rolls the Arno, through woods, and bounded by the aërial snow and summits of the Lucchese Apennines. On the left a magnificent buttress of lofty, craggy hills, overgrown with wilderness, juts out in many shapes over a lovely vale, and approaches the walls of the city. Cascine and ville occupy the pinnacles and abutments of those hills, over which is seen at intervals the ethereal mountain-line, hoary with snow and intersected by clouds. The vale below is covered with cypress groves whose obeliskine forms of intense green pierce the grey shadow of the wintry hill that overhangs them. The cypresses too of the garden form a magnificent foreground of accumulated verdure ; pyramids of dark leaves and shining cones rising out of the mass, beneath which are cut, like caverns, recesses which conduct into walks. The cathedral with its marble campanile, and the other domes and spires of Florence, are at our feet.'—*Shelley.*

'Quì Michel-Angiol nacque? e quì il sublime
Dolce testor degli amorosi detti?
Quì il gran poeta, che in sì forti rime
Scolpì d'inferno i pianti maladetti?

Quì il celeste inventor, ch' ebbe dall' ime
Valli nostre i pianeti a noi soggetti
E quì il sovrano pensator, ch' esprime
Sì ben del Prence i dolorosi effetti?

Quì nacquer, quando non venia proscritto
Il dir, leggere, udir, scriver, pensare;
Cose, ch' or tutte appongonsi a delitto.'—*Alfieri*, sonn. xl.

One of the most beautiful pictures in Florence may be obtained from the right-hand corner of the amphitheatre, whence the dome of the cathedral and the graceful tower of the Palazzo Vecchio—noblest symbol of civic liberty in the world[1]—are seen between a stately group of cypresses and the massy brown walls of the palace.

> We have wandered up to the grassy terrace through alleys of over-arching ilex. A confused murmur from the bells of Florence throbs in the sunny air. The horse-chestnuts are in their full glory; the grass is ripe for the mower; bees are in the clover and bugle; and lovers arm-in-arm are talking beautiful things. In the distance, between us and the grey-blue mountains, stretches the gentle green ridge of Bello Sguardo, with its dark row of guardian cypresses, and white and pink villas overcanopied with Banksian roses to be. Below lies the town white with tawny roofs, cloven by the arrow-like Arno, and beyond it is the woodland Cascine. The tall tower of San Spirito stands up close to us, and the swifts are whirling around it.—*St. C. B.*

At 19 Via Romana (west of the Pitti Palace) is the *Museo di Fisica e di Storia Naturale*, open 10-3 on Tuesdays, Thursdays, and Saturdays.

Turning east, however, to complete our round, we re-enter the *Via di S. Jacopo.* On the left, with a portico of three bays with black marble columns, is the very ancient **Church of S. Jacopo sopr' Arno**, rebuilt in 1580. It contains a copy, by *Giov. della Robbia*, of the group of the Doubting S. Thomas by Verocchio. The cupola was built by Brunelleschi, whilst experimenting for his famous cupola of the duomo. The choir is a beautiful XVI. c. work. The painter Starnini, the master of Ghiberti, is buried here. The little campanile, which is so picturesque a feature when seen from the other side of the river, is by Gherardo Silvani. In this church the nobles, under Berto Frescobaldi, assembled in 1293, and determined to resort to arms rather than submit to the decree which excluded them from a share in the Government.

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[1] Alfred Austin.

Opposite this (No. 17) is the fine old *Tower of the Ramagliati* adorned in 1830 with an Annunciation with kneeling angels, a work of *Luca della Robbia.* At No. 77 is the *Palazzo Novellucci*, with an picturesque little courtyard.

If we cross the Via Maggio with Ponte S. Trinità on our right and take Via del Presto it will bring us at once to **S. Spirito.**

Originally built by Augustinians in 1292, in 1433 a new church, designed by Brunelleschi, was begun alongside of it. It was still unfinished in 1471, when the old church took fire from some illuminations in a miracle play intended to represent the descent of the Holy Ghost upon the Apostles, during the visit of Galeazzo-Maria Sforza, and was entirely burnt. The completion of the new edifice was therefore hastened. This church is the purest in proportions in Florence. The cupola is by *Salvi d' Andrea;* the octagonal sacristy by *Giuliano di S. Gallo;* and the bell-tower by *Baccio d' Agnolo* is a good example of the renaissance working upon the mediæval Campanile.

> 'Santo Spirito being entirely according to Brunelleschi's design, he was enabled to mould it to his own fancies. This church is 296 feet long by 64 feet 3 inches wide, and, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents.'—*Fergusson.*

The **interior** is exceedingly handsome, though most of the pictures are third-rate. Under the dome, which is suspended over the crossing, is a baldacchino, much like that at S. Alessio at Rome, and around it a choir, of 1599, isolated, as in the Spanish churches. The vast number of chapels contain many pictures :—

R. Aisle:

1*st Chapel. Piero Franceso Toschi.* Assumption.

2*nd Chapel. Nanni di Baccio Bigio.* Copy of the Pietà of Michelangelo.

West Transept (*right*) :

2*nd Chapel, on right. Pollajuolo.* (?) S. Monica enthroned.

3rd Chapel, *at end.* **Filippino Lippi.** Madonna and Child with saints, and Tanai de' Nerli, the persecutor of Savonarola, and his wife, the donors, kneeling. This picture is a worthy companion to that at the Badia.

4th Chapel, at end. Copy of the Munich Perugino. The Vision of the Virgin to S. Bernard.

1st Chapel, left (returning). Monument of **Gino Capponi,** his son Neri, and his great-grandson Piero, by Simone Ferrucci.

'Among many disasters, no one appeared so great, no one caused such universal grief, as the death of the brave and generous citizen, Piero Capponi. He had undertaken the siege of the castle of Soiana, to retake it from the enemy; and, as was usual with him, he was acting on this occasion both as common soldier and commander; and, while planting a gun near the wall, he was mortally wounded by a ball. The soldiers fled, as if terror-struck, and raised the siege of Soiana. At Florence a splendid funeral, at the public expense, was immediately ordered, and there never was seen so universal a lamentation for the death of a private citizen. His body was brought up the Arno in a funeral barge, and was deposited in his own house in Florence, near the bridge of the Santa Trinità, from whence it was taken to the Church of Santo Spirito, accompanied by the magistrates and a vast multitude of citizens. The church was lighted up by innumerable tapers, and, in four ranges of banners, the arms of the magistracy alternated with those of the family. A funeral oration was delivered over the coffin, proclaiming with the highest praise the distinguished life of the deceased, and the deep sorrow felt for the loss of the valiant soldier and eminent citizen. His remains were then deposited in the same tomb which his grandfather Neri had caused to be constructed for his illustrious great-grandfather, Gino Capponi.'—*Villari.*

Choir:

2nd Chapel, on right. Agnolo Gaddi. An altar-piece, close to which is the monument of Piero Vettori, a classical satirist, 1499-1565.

4th Chapel, at end. Alessandro Allori. Martyrdoms.

1st Chapel, on left (returning). Botticelli. Annunciation.

East Transept (left):

1st Chapel, at end. Piero di Cosimo. (1482). Madonna enthroned, with S. Thomas and S. Peter.

2nd Chapel of the Corbinelli. Marble work by *Sansovino* (Andrea Contucci).

'Outre le couronnement de la Vierge, qui forme le sommet de cet immense tabernacle, il y a, dans la partie inférieure, une représentation de la Cène, où les apôtres sont placés de manière à multiplier les difficultés de la perspective, pour que l'artiste se donnât le plaisir d'en triompher. Dans ces deux compositions, le marbre est traité à la manière de Mino da Fiesole, c'est-à-dire que les figures ont très-peu de relief, et que les lignes qui les circonscrivent ont quelquefois l'air de se confondre avec la surface plane sur laquelle elles reposent. A cela prés, l'exécution en est délicate et le sentiment admirablement rendu. Quant aux détails d'ornementation qui appartiennent à la sculpture décorative, ils sont d'une perfection qu'on ne retrouve pas toujours au même degré dans les ouvrages subséquents d'Andrea San Sovino.'—*Rio, 'L'Art Chrétien.'*

3rd Chapel, at end. Raffaellino del Garbo. The Trinity, with S. Catherine and S. Mary Magdalen in adoration.

1st Chapel, on left (returning). Piero di Cosimo? Madonna enthroned, with S. Bartholomew and S. Nicholas.

Left Aisle (returning):

Chapel beyond the door. Rid. Ghirlandajo. Virgin and Child, with S. Anna, S. Mary Magdalen, and S. Catherine.

In this church Luther preached on his way to Rome, as an Augustinian canon.

There is a beautiful vaulted passage leading to the **Sacristy**. Vasari says that Simone del Pollajuolo, called Il Cronaca, was the architect. The large **cloisters** are surrounded with unportant frescoes. Here were wont, at the close of the XIV. c., to hold their learned gatherings the earliest students of Greek literature and adorers of Petrarch, Coluccio Salutati, Fra Luigi Marsili, and Filippo Villani, and to discourse on the glories of Pagan antiquity and the wonders of Rome.

The **Piazza** in front of the church is laid out in gardens. At the corner, on the left, stands the old **Palazzo Guadagni**,[1] an admirable work of the XV. c., with fanali at the angles, and one of the most perfect examples of renaissance palace-work in Florence, consisting of three storeys and an open columnar gallery or Loggia inclosing a fourth, over-browed by a bold roof-cornice. It is the work of Pollajuolo. The lowest, or ground floor, section, retains the small, rectangular barred windows, faithfully indicating the insecurity of the period. The next two storeys, with lofty round-headed windows, are skilfully decorated with a sgraffito frieze apiece, a grey coat with designs on a black ground. The Guadagni, dating from early in the XIII. c., gave eleven gonfalonieri and twenty priori to the republic. Of this family was Bernardo, who played a great part in procuring the exile of Cosimo il Vecchio, who in revenge seized and beheaded his son. The **Via Michelozzi**[2] (named from the family palace in it) opens on the right from the piazza.

The **Via del Presto** is named from a pawnshop. It was here that Pietro Bonaventura, first husband of Bianca Cappello, was murdered, with the connivance of the Grand-Duke Francesco I., by a nephew of Cassandra Ricci, who was jealous of his being her favoured lover. The **Via dei Coverelli** takes its name from an ancient family[1] whose palace and tower it contained.

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[1] Arms: Gules, a cross engrailed, or. Crest: a unicorn, issuant, argent.

[2] Arms of Michelozzi: Per bend arg. gules; six monti beneath a star counterchanged.

The Via del Presto is continued to the south by the *Borgo Tegolaia*, where, at No. 30, S. Filippo Neri lived, as a child, with his nurse.

From the south-west corner of the **Piazza S. Spirito**, the *Via Mazzetta* leads to the Via de' Serragli, which leads to Ponte alla Carraia. The angle of the street and piazza is called *Il Canto alla Cuculia*, from the cuckoos in the gardens of the Velluti which once existed here. Near its entrance (left) is the house which belonged to the Marchese della Stufa, which contains the wonderful bust of the Gonfalonier Niccolò Soderini, by *Mino da Fiesole*, and the only authentic portrait of Michelangelo, that by *Giuliano Bugiardini*, which is described by Vasari.

The **Via S. Spirito**, which runs parallel to the Arno, contains a number of interesting houses. No. 3 still bears the arms of the Vettori [Per bend, sable and argent, on a bendlet azure semée fleurs-de-lis, or. **Crest** : 3 ostrich plumes], by Maso da Bartolommeo. No. 4, opposite, also belonged to the Vettori, a family famous from the middle of the XIV. c., and which gave five gonfalonieri and forty-eight priori to the State. They were partisans of the Medici, except the well-known writer Pietro Vettori (1499), who excited the people against them. The house was decorated after the marriage of Maddalena Vettori and Ludovico Capponi, against the will of Cosimo I., and its great hall was afterwards adorned by *Poccetti* with frescoes representing the illustrious deeds of the Capponi. The palace afterwards belonged to the Riccardi, then to the Leonetti : it was here that the gonfalonier Soderini was imprisoned. No. 5 was the **Palazzo Machiavelli**, No. 6 the residence of the *Segni*,[2] a family which had forty-two priori, and to which Bernardo, the historian of Florence, belonged. Nos. 11–13 is **Palazzo Frescobaldi**, and contained a good collection of pictures. No. 15, which belonged to the Pitti, has frescoes by *Poccetti*. In No. 34–36 was born the famous champion of Florentine freedom, Francesco Ferrucci, murdered by Fabrizio Marmaldo after the battle of Gavinana. Nos. 31–33 is the **Palazzo Rinuccini**, built by Cigoli and Silvani : its door bears the arms of the Pecori,[3] its former owners.

The **Via de' Serragli**, in which we were just now, which leads in a direct line from the Ponte alla Carraja to the **Porta**

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[1] Arms (Coverelli) : Quarterly, 1 and 4, argent 3 bars, wavy, azure ; 2 and 3, azure.

[2] Arms of Segni : Azure, a fess or, with 3 roses.

[3] Arms of Pecori : Or, a sheep, rampant, browsing the twigs of a tree recurved.

Romana, takes its name from a noble family,[1] of Genoese origin, which gave six gonfalonieri and twenty-two priori to the State. Here, No. 6 (left), is the *Palazzo Magnani-Ferroni*, built from designs of Zanobi del Rosso. No. 5 is the *Palazzo Antinori*. Beyond, on the left, are the palaces of the Serragli family, then come those of the Salviati, who produced twenty-one gonfalonieri and forty-three priori, and of whom was the famous Archbishop of Pisa, who took part in the conspiracy of the Pazzi against the Medici. The second street which crosses the Via de' Serragli is the *Via della Chiesa*, where No. 93, the house of Conte Galli-Tassi, contains a curious picture of the seventeen children of Agnolo Gaddi, by *Lorenzo Lippi*. At No. 101 Via de' Serragli is the **Teatro Goldoni**, on the site of the Convent of Annalena, named from its foundress, the unhappy widow of the great captain Baldaccio d' Anghiari, murdered in the Palazzo della Signoria, through the jealousy of Cosimo il Vecchio and the schemes of Orlandini, the Gonfalonier, whose advances had been repelled by his beautiful and virtuous wife. The child Giovanni de' Medici, afterwards the father of Cosimo I., disguised as a girl, was hidden in this convent in 1494.

The **Church of S. Elisabetta** occupies the site of a house in which S. Filippo Neri was born in 1515. On the left, near the south end of the street, are the *Torrigiani Gardens*, which contain a high tower, in allusion to the crest of the family. The neighbouring **Convento della Calza** (so called from the stocking-like material of the cowl worn by its monks) contains a *Perugino* Crucifixion, with the Beato Columbini of Siena, S. J. Baptist, S. Jerome, S. Francis, and the Magdalen, at the foot of the cross. In the refectory is a Cenacolo by *Franciabigio*. The **Porta Romana**, which closes the street, gave the name of Baccio della Porta to Fra Bartolommeo, who lived near it in his youth. The lunette over the inside of the gate is by *Franciabigio*. The opposite house, at the end of the Via Romana, has a damaged fresco by *Giovanni di S. Giovanni*, and a tablet in the Via Porta Romana commemorates the birthplace of the artist. He was buried in the little church of *S. Pietro di Ser Umido* (named from its builder, a poor man who lived by the sale of old iron), where the hunting-horn of S. Hubert was preserved, which was supposed to have the power of curing the bite of a mad dog.

Turning back down the same Via de' Serragli we reach on the left the **Via S. Monaca**, which leads to the Carmine, containing the convent founded by the Bardi, in which Cammilla

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[1] Arms of Serragli: Per pale, a barry of five, or and gules, counter-changed.

Martelli, the unhappy wife of Cosimo I., took refuge and died. At No. 2 is a tabernacle by *Lorenzo de' Bicci*, 1427. The cross street, *Via d'Ardiglione*, contains, at No. 34, the **birthplace of Fra Filippo Lippi.**

The **Church and Convent of the Carmine** were built c. 1475, in the place of an older church, whose bells were rung to summon (1378) the rising of the Ciompi. The church was burnt in 1771. In the **right transept** is the famous **Cappella Brancacci,** which is covered with noble frescoes, including the finest paintings of **Masolino** and **Masaccio,** and some of *Filippino Lippi.* Here Michelangelo used to study drawing with Piero Torrigiani.

> 'The importance of these frescoes arises from the fact that they hold the same place in the history of art during the fifteenth century as the works of **Giotto** in the Arena Chapel at Padua hold during the fourteenth. Each series forms an epoch in painting from which may be dated one of those great and sudden onward steps which have in various ages and countries marked the development of art. The history of Italian painting is divided into three distinct and well-defined periods: by the Arena and Brancacci Chapels, and the frescoes of Michelangelo and Raffaelle in the Vatican.'—*A. H. Layard.*

The order of the frescoes, which are in two sections, is:—

Right and Left. Adam and Eve—their Fall, *Masolino;* their Expulsion from Paradise, *Masaccio.*

Right. The healing of Petronilla by S. Peter, and the Cripple cured at the gate of the Temple, *Masolino.*

Left. S. Peter finding the tribute-money in the fish's mouth, *Masaccio.*

Left. S. Peter and S. Paul restore a dead youth to life, having been challenged to do so by Simon Magus, *mostly by Masaccio, a small portion in the centre by Filippino Lippi.*

Left. S. Peter is imprisoned, S. Paul talks to him through the bars, *Filippino Lippi.*

Right. S. Peter is delivered from Prison by an angel, *Filippino Lippi.*

Right. S. Peter condemned by Nero, and his Crucifixion, *Filippino Lippi.*

The four frescoes on the wall above the altar are from the history of Peter and John, and are all by *Masaccio;* and in Peter and John healing the sick, the figure leaning on a stick is believed to be **Masolino** himself.

> 'In these works, for the first time, we find a well-grounded and graceful delineation of the nude, which, though still somewhat constrained in the figures of Adam and Eve, exhibits itself in successful mastery in the Youth preparing for baptism; so well, in short, in both, that the first were copied by **Raffaelle in the Loggie** of the Vatican, while the last, according to an old tradition, formed an epoch in the history of Florentine art. The art of raising the figures from the flat surface, the *modelling* of the forms,

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[1] See Memoirs of Benvenuto Cellini.

hitherto only faintly indicated, here begin to give the effect of actual life. In this respect, again, these pictures exhibit at once a beginning and successful progress, for in the Tribute-Money many parts are hard and stiff; the strongest light is not placed in the middle, but at the edge of the figures; while in the Resuscitation of the Boy, the figures appear in perfect reality before the spectator. Moreover, we find a style of drapery freed from the habitual type-like manner of the earlier periods, and dependent only on the form underneath, at the same time expressing dignity of movement by broad masses and grand lines. Lastly, we reach a peculiar style of composition, which in the Resuscitation of the Boy, supposed to be **Masaccio's** last picture, exhibits a powerful feeling for truth and individuality of character. The event itself includes few persons: a great number of spectators are disposed around, who, not taking a very lively interest in what is passing, merely present a picture of sterling, serious manhood; in each figure we read a worthy fulfilment of the occupations and duties of life.'—*Kugler.*

'Ces peintures partent du réel, je veux dire de l'individu vivant, tel que les yeux le voient. Le jeune homme baptisé que Masaccio montre nu, sortant de l'eau et grelottant, les bras croisés, est un baigneur contemporain, qui s'est trempé dans l'Arno par une journée un peu froide. De même son Adam et son Eve chassés du Paradis sont des Florentins qu'il a déshabillés, l'homme avec des cuisses minces et de grosses épaules de forgeron, la femme avec un col court et une lourde taille, tous deux avec des jambes assez laides, artisans ou bourgeois qui n'ont point pratiqué comme les Grecs la vie nue, et dont la gymnastique n'a point proportionné et réformé les corps. Pareillement encore, le petit ressuscité de Lippi, agenouillé devant l'apôtre, a la maigreur osseuse et les membres grêles d'un enfant moderne. Enfin presque toutes les têtes sont des portraits: deux hommes encapuchonnés, à gauche de Saint Pierre, sont des moines qui sortent le leurs couvents. On sait les noms des contemporains qui ont prêté leurs visages; Bartolo d'Angiolino Angioli, Granacci, Soderini, Pulci, **Pollajuolo, Botticelli, Lippi** lui-même; en sorte que cette peinture semble avoir pris tout son être dans la vie environnante, comme le plâtre plaqué sur un visage emporte le modèle de la forme à laquelle on l'a soumis.'—*Taine.*

Masaccio (born 1401) died at the age of twenty-seven, and is buried amid his paintings in this chapel. A marble slab in the centre of the floor commemorates him and his master, Masolino (died 1435). Vasari gives as his epitaph:—

'Se alcun cercasse il marmo, o il nome mio;
La chiesa è il marmo, una cappella è il nome.
Morii, che Natura ebbe invidia, come
L'arte del mio penello uopo e desio.'[1]

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[1] 'If any seek the marble or my name
This church shall be the marble—and the name,
Yon oratory holds it. Nature envied
My pencil's power, as Art required and loved it—
Thence was it that I died.'

'In this chapel wrought
One of the few, Nature's interpreters,
The few whom Genius gives as lights to shine,
Masaccio; and he slumbers underneath.
Wouldst thou behold his monument? Look round!
And know that where we stand, stood oft and long,
Oft till the day was gone, Raffaelle himself;
Nor he alone, so great the ardour there,
Such, while it reigned, the generous rivalry;
He and how many as at once called forth,
Anxious to learn of those who came before,
To steal a spark from their authentic fire,
Theirs who first broke the universal gloom,
Sons of the morning.'—*Rogers's 'Italy.'*

In the **Sacristy** of the Carmine are frescoes of the life of S. Cecilia, by *Agnolo Gaddi.*

In the **choir** is the restored **tomb** to the gonfalonier, **Piero Soderini** (who died in exile and was buried at Rome in 1513), by *Benedetto da Rovezzano.* It was because this Soderini was simple and had a good heart that Macchiavelli wrote the famous epigram:—

'La notte che morì Pier Soderini
L'alma n' andò dell' inferno alla bocca;
E Pluto le gridò: Anima sciocca,
Che inferno? va nel limbo de' bambini!'[1]

In the **N. transept** (1675) is the tomb of S. Andrea Corsini, and great reliefs, by *Foggini*, relating to his life. Andrea Corsini was a Carmelite monk, Bishop of Fiesole, canonised by Urban VIII. in 1629. His vestments are preserved here.

In the **Cloisters** are remains of a fresco of the consecration of the church by *Masaccio.* Little is visible but the figure of a man in a yellow dress, supposed to represent Giovanni de' Medici: above are traces of a fresco of hermits sitting before their cells. Another fresco, on the same wall, representing a knight and a nun presented to the Virgin by their patron saints, is attributed to *Giovanni da Milano.*

In the **second cloister** a Pietà signed 'Hieronimus de Brixia, 1504,' is interesting as the work of a rare artist, the Brescian Carmelite *Girolamo d' Antonio.*

The Via del Leone, west of the Piazza del Carmine, leads to the **Porta S. Frediano**, which dates from 1324. Here the Beata Paola in 1363 beheld S. John blessing Florence, a blessing which is supposed to have resulted in the victory of Cascina (1364). Through it the wretched throng of Pisan prisoners was driven; and here Charles VIII. entered Florence, Nov. 17, 1494. Between this gate and the Porta Romana is the old *Jewish Cemetery*. The bare, domed **Church of S. Frediano in Cestello** was built by Ferri in 1680. The original convent of S. Maria Maddalena de' Pazzi stood here; the cell of the saint is now a chapel.

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[1] 'The night that Peter Soderini died,
His soul flew down unto the mouth of hell:
"What? Hell for you? You silly spirit!" cried
The fiend: "your place is where the babies dwell!"'
Symonds's 'Renaissance in Italy.'

Between the Porta S. Frediano and the Ponte alla Carraja, the Arno is skirted by the *Lung' Arno Soderini*, so called from a family dating from the XII. c., and very illustrious in political life. To it belonged Francesco, the enemy of Cosimo, and Niccolò, who brought about the exile of Piero de' Medici; Tommaso, immortalised by Poliziano, to whom Piero de' Medici bequeathed the guardianship of the State; Cardinal Francesco, who conspired against the life of Leo X.; and the famous Piero, the only citizen who was made a perpetual gonfaloniere. The houses on the Lung' Arno near the bridge all belonged to the Soderini.

From the Ponte SS. Trinità to the Ponte alla Carraja, the southern Lung' Arno takes the name of *Guicciardini*,[1] from the ancient family of that name. Here No. 1 was the **Palazzo Capponi**, and was the home of the famous Pier Capponi, who, when Charles VIII. threatened the liberties of Florence, exclaimed, 'Blow your trumpets, we will ring our bells.' No. 5, built by Baccio d' Agnolo, was decorated with graffiti by Feltrini. No. 17, now a pension, was a palace of the Soderini, in which **S. Catherine of Siena** was received by Niccolò Soderini,[2] during her perilous five-weeks' visit in 1376, before fetching the Pope from Avignon.

On this occasion the Republic lay under the anathema of Gregory XI. for having flayed alive his nuncio in the streets. War had been declared upon Florence by France, and the infamous Robert, Cardinal of Geneva, was already on his murderous path to Tuscany with Breton troops. Within the city, the Ricci fomented the war-feeling, and therefore set themselves to counteract Catherine's mission of the olive-branch, which was of course intimately woven with her burning desire to persuade the Pope to end the captivity at Avignon, and come to Rome. The series of frescoes in the Spanish Chapel at S. Maria Novella were just fresh from the artists' brushes, and she frequently visited the Church, as well as Vol d' Elsa and Pontorno outside.

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[1] Arms of Guicciardini: Azure, 3 hunting horns, one above another; argent, mouth-pieces; and cords, gules.

[2] Arms of Soderini: Gules, two antlered stags' heads, argent.

Close to the walls is the tower called **Torrino di S. Rosa**, of 1324. Near the custom-house is a tabernacle belonging to the Cavalieri di S. Stefano, containing a Pietà attributed to Ghirlandajo.

CHAPTER VI

EXCURSIONS AROUND FLORENCE

From the **Porta S. Gallo** (Fiesole, Pratolino, Careggi)

THE old city of **Fiesole** (Faesulae), about three miles distant, is one of the most conspicuous features in all views from Florence, cresting a hollow between the hill-tops to the north-east of the city.

Carriage for afternoon, 8 frs. An electric tram every quarter of an hour goes to Fiesole, starting from **Piazza del Duomo.** 40 c.

The road to Fiesole is the second of those which turn to the right outside the Porta S. Gallo. The nearest way is that which follows the right bank of the Mugello as far as the **Villa Palmieri**, formerly Schifanoja (Banish worry) (Dowager-Countess of Crawford and Balcarres), which belonged to the learned Matteo Palmieri, of a family which came from the old castle of Rasojo del Mugello. He was author of the poem 'La Citta della Vita,' which inspired the great picture of the Assumption by **Botticelli**, intended for the Palmieri Chapel in San Pier Maggiore, now in our **National Gallery**, in which Florence, the Villa Palmieri, with Matteo and his wife are represented. The house was formerly called 'La Fonte di Trevisi,' from an old three-faced head of Janus which was placed over it, and only changed its name when it was bought by Matteo Palmieri in 1454 from the Tolomei. It was inhabited by Queen Victoria in 1888.

From the villa the road ascends between walls to **S. Domenico di Fiesole**, half-way up the hillside where the road divides. The convent of this name (right) was united to S. Marco, having been founded in 1406 by the Beato Giovanni di Domenico Bacchini, with the object of restoring the strict observance of cloister rule at a time when it had grown very lax. It was here that **Fra Giovanni** (called **Angelico**) and his brother *Fra Benedetto* lived as monks, and from hence he took his name. The only memorial of him is a picture from his hand in the choir of the church.

'The Virgin, enthroned between SS. John the Baptist and John the Evangelist (right), SS. Mary Magdalen and Mark (left), holds the infant Saviour standing on her knee. The four guardian angels stand in pairs behind, grasping their tribute of flowers. The pinnacles are adorned with a crucified Saviour, and the figures of the grieving Virgin and S. John, while in medallions, at the base of the central one, the angel and Virgin annunciate are depicted. In the pediment of this altar-piece, which comprises all the freshness of feeling and religious sentiment peculiar to the master, the scenes from S. Dominic's life are finely given, and preserve their original beauty.' — *Crowe and Cavalcaselle.*

The **choir** also contains a Baptism of Christ by *Lorenzo di Credi.* The famous Coronation of the Virgin by Fra Angelico in the Louvre came from this church.

'Here, as a brother of his Order poetically relates, **Fra Angelico** gathered in abundance the flowers of art which he seemed to have plucked from Paradise, reserving for the pleasant hill of Fiesole the gayest and best-scented that ever issued from his hands. There, in a period of corruption, of pagan doctrine, of infamous policy, of schisms and heresies, he (for eighteen years) shut himself up within a world of his own, which he peopled with heroes and saints, with whom he conversed, prayed, and wept, by turns.'—*Marchese.*

Below the road, on the left, marked by its old campanile, is **La Badia di Fiesole**, built by Cosimo il Vecchio in 1462. Its terrace has a lovely view. It was in the early church on this site, founded by S. Romolo in A.D. 60, that the Irish missionary saint Donatus, was enthroned as a bishop (c. 860). His head is preserved here in a silver bust. This continued to be the cathedral of Fiesole till the erection of the present building in 1028. The church of La Badia was restored by Andrew, who had accompanied Donatus from Ireland, and remained with him at Fiesole till his death.

The building of the present Badia is due to Cosimo de' Medici, 1462. The few and small windows, the round piers, the caps often too small for their columns, the gloomy coldness, all remind one of a romanesque or Norman church. A tablet tells that in 1873 'per crescere l'eleganza della chiesa,' the ancient octagonal chapel was removed, in which its founder, S. Donatus, had rested for 1000 years. The church contains a relief by *Desiderio da Settignano*, and the refectory a fresco by *Giovanni da S. Giovanni*, of the angels ministering to Christ in the wilderness.

Giovanni de' Medici, afterwards Leo X., was invested with his cardinal's robe in the monastery, which was long the residence of the Cavaliere Francesco Inghirami, the patriarch of Etruscan antiquarians.

A little to the right of S. Domenico, embosomed in cypresses, is the **Villa Landore** (once Gherardesca), where Walter Savage Landor passed many years of his unhappy married life. It is in the parish of *Majano*, of which a history has been written by the late Mr. Temple Leader (owner of a beautiful villa there), and which is the native place of many distinguished men, amongst the best known of whom are the sculptors and architects Benedetto and Giuliano da Majano and the XIV. c. poet, Dante da Majano.

'I stuck to my Boccaccio haunts, as to an old home. . . . My almost daily walk was to Fiesole, through a path skirted with wild myrtle and cyclamen; and I stopped at the cloister of the Doccia, and sate on the pretty melancholy platform behind it, reading, or looking through the pines down to Florence.'—*Leigh Hunt.*

'On either side of Majano were laid the two scenes of the "Decameron" of Boccaccio; the little streams that embrace it, the Affrico and the Mensola, were the metamorphosed lovers in his Nimphale Fiesolano; within view was the Villa Gherardi, before the village the hills of Fiesole, and at its feet the Valley of the Ladies. Every spot around was an illustrious memory. To the left, the house of Macchiavelli, still further in that direction, nestling amid the blue hills, the white village of Settignano, where Michelangelo was born; on the banks of the neighbouring Mugnone, the house of Dante; and in the background, Galileo's villa of Arcetri and the palaces and cathedral of Florence. In the centre of this noble landscape, forming part of the village of S. Domenico di Fiesole, is Landor's villa. The Valley of the Ladies was in his grounds; the Affrico and Mensola ran through them; above was the ivy-clad convent of the Doccia overhung with cyress; and from his entrance-gate might be seen Valdarno and Vallombrosa.'—*Foster's 'Life of Landor.'*

Landor himself wrote of his Florentine homes :—

'From France to Italy my steps I bent,
And pitcht at Arno's side my household tent.
Six years the Medicean Palace held
My wandering Lares; then they went afield,
Where the hewn rocks of Fiesole impend
O'er Doccia's dell, and fig and olive blend.
There the twin streams in Affrico unite,
One dimly seen, the other out of sight,
But ever playing in his smoothen'd bed
Of polisht stone, and willing to be led
Where clustering vines protect him from the sun,
Never too grave to smile, too tired to run,
Here, by the lake, Boccaccio's fair brigade
Beguiled the hours, and tale for tale repaid.
How happy! Oh, how happy had I been
With friends and children in this quiet scene!
Its quiet was not destined to be mine;
'Twas hard to keep, 'twas harder to resign.'

'Visions of the fair Fiammetta and her companions arise as one remembers how on the sixth day after Elisa had crowned Diomed king, and laughingly told him it was time he should find out what a charge it was to rule over and guide women, the three youths sat down to play at draughts, while she led the ladies to an unknown valley. Little or no sun entered there, even when high in the heavens it only just touched the earth clothed with sward of finest grass, and rich in purple and other flowers. Beside this a rivulet, which was not a less delight, came from a valley dividing two of those small hills. When the ladies had observed everything they commended the place exceedingly, and the heat being great they decided to bathe, and all seven disrobed and went down one by one to the lovely water, which hid their white bodies no more than a thin glass would hide a crimson rose. —*Janet Ross*, '*Florentine Villas.*'

A steep footway ascends, by the chapel of S. Ansano, to the gates of *Il Palagio* or the **Villa Medici** (Mrs. Macalmont),[1] a beautiful old palace with balustraded terraces and gardens of ancient cypresses, built by Michelozzo for Giovanni de' Medici, and the favourite residence of **Lorenzo**, the Magnificent.

'In a villa overhanging the towers of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, Lorenzo delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

'Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them; not with all the magnificence that the latter Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosimo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral; a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to heaven. Round this were numbered, at unequal heights, the Baptistery, with its gates, as Michelangelo styled them, worthy of Paradise; the tall and richly decorated belfry of Giotto; the church of the Carmine, with the frescoes of Masaccio; those of Santa Maria Novella (in the language of the same great man), beautiful as a bride; of Santa Croce, second only in magnificence to the cathedral; of S. Marco, and of S. Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen-prince who now surveyed them; the Palazzo Vecchio, in which the signory of Florence held their councils, raised by the Guelf aristocracy, the exclusive, but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family before they fell, as others had already done, in the fruitless struggle against the House of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolution that had raised them to power.'—*Hallam's 'Literature of Europe.'*

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[1] This was one of the four country residences of Cosimo; the others were Careggi, Cafaggiolo, and Trebbia.

The lane which passes Villa Landore leads to the *Villa Fontanelle*, which belongs to the old family of the Turchi, with one of whom S. Luigi Gonzaga was left as a pupil in his boyhood by his father, who was a friend of the Medici. The little chapel of the villa is open on the festa of the saint. On the hill above the *Villa Fiaschi* was the convent of Doccia, built in the XV. c. The portico was by Santi di Tito, from designs of Michelangelo.

The place is well described by the verses of Politian:—

'Hic resonat blando tibi pinus amata susurro;
Hic vaga coniferis insibilat aura cupressis;
Hic scatebris salit, et bullantibus incita venis
Pura coloratos interstrepit unda lapillos. . . .
Talia Faesuleo lentus meditabar in antro,
Rure suburbano Medicum, qua mons sacer urbem
Maeoniam, longique volumina despicit Arni,
Qua bonus hospitium felix, placidamque quietem
Indulget Laurens, Laurens non ultima Phoebi
Gloria jactatis Laurens fida anchora Musis.'—*Rusticus.*

Here lived the eccentric Lady Orford in 1782.

In the chapel is the very beautiful tomb, by Fantacchiotti, of Mrs. Spence, whose family sold the villa to its present owners.

From the little platform outside the villa gates the view is exquisitely beautiful—of Florence and the rich plain of the Arno, with the villa-dotted hills and the surrounding chain of amethystine mountains. Perhaps spring, when the purple cloud-shadows are travelling over the delicate green of the young cornfields, and when tulips and anemones make every bank blaze with colour, is the most beautiful season.

A few steps now bring us into the wide piazza of *Fiesole*, the ancient **Faesulae**, and it is strange, within sight of Florence and her great cathedral, to find this ancient village-bishopric with a cathedral and Palazzo Pretorio. Yet, in the words of Fazio degli Uberti—

'Chi Fiesol hedificò conobbe el loco
Come gia per gli cieli ben composto.'

It was hither that Catiline fled from Rome after his conspiracy, and the fancy of its historian, Malaspina, has made a romance for Fiesole founded on the story of 'Catellino,' who wages war against Fiorino, King of Rome. The latter is killed in battle, and the new city, Fiorenza Magna, is founded in his memory. Afterwards the new city finds a friend in Attila, who destroys Florence and rebuilds Fiesole. Dante alludes to Fiesole as if it were the cradle of Florence :—

> 'Ma quell' ingrato popolo maligno,
> Che discese di Fiesole ab antico,
> E tiene ancor del monte e del macigno.'—*Inf.* xv. 61.

The name of Faesulae constantly occurs in history. It is mentioned by Polybius, Sallust, and Procopius, but never as playing any leading part. Always a city, it never became great ; as Mr. Freeman says, it has been almost as eternal in its littleness as Rome in her greatness.

> 'Milton and Galileo give a glory to Fiesole beyond even its starry antiquity : nor perhaps is there a name eminent in the best annals of Florence to which some connections cannot be traced with this favoured spot. When it was full of wood, it must have been eminently beautiful. It is at present indeed full of vines and olives, but this is not wood, *woody*.' —*Leigh Hunt.*

The **Duomo** (1028), with its slender crenellated tower, occupies one side of the piazza. It is dedicated to S. Romolo, first bishop and apostle of Fiesole, who is said to have been a convert of S. Peter, and to have received a special mission from him to preach at Faesulae. His image, by one of the Della Robbia, is seen in a niche above the west doorway. Under Nero he was imprisoned and martyred. The church was begun in 1028, but little remains of so early a date. It is in form a basilica, having narrow aisles of ten arcaded bays, and a choir with cross-arms raised high, and carried on five arches above a crypt. It has a clear-storey of small round lights, only in S. aisle. Beneath the high altar rests the Irish bishop S. Donatus, whose remains were brought here from the Badia. Over the altar is a triptych of Madonna and saints, and the vault of the apse contains frescoes in eleven sections.

In the **chapel** R. of the high-altar is the tomb of Bishop Leonardo Salutati, a member of one of the noblest Florentine families,[1] the learned friend of Pope Eugenius IV., executed in 1462 by *Mino di Giovanni* or *da Fiesole*, who, however, was not born here.

> 'The bust of Bishop Salutati is certainly one of the most living and strongly characterised "counterfeit presentments" of nature ever produced in marble. Any one who has looked at those piercing eyes, strongly marked features, and that mouth, with its combined bitterness

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[1] The ornaments of Benedetto Salutati and his horse, when they appeared in a tournament in Piazza S. Croce, were valued at 5000 gold florins.

and sweetness of expression, knows that the bishop was a man of nervous temperament, a dry logical reasoner, who, though sometimes sharp in his words, was always kindly in his deeds. From the top of his jewelled mitre to the rich robe upon his shoulders, this bust is finished like a gem. It stands below a sarcophagus, resting upon ornate consoles, upon an architrave supported by pilasters and adorned with arabesques. In design the tomb is perfectly novel, and, as far as we know, has never been repeated, despite its beauty and fitness. Directly opposite is the lovely altar-piece which Mino sculptured by Salutati's order and at his expense. It is divided into three compartments, containing a central group of the kneeling Madonna with the Infant Christ and S. John, on either side of which are statuettes of San Lorenzo and San Remigius, under an entablature on which is placed a poor bust of Our Lord. The Infant Saviour, sitting upon the steps at the Madonna's feet, holds a globe upon his knee, and smilingly stretches out his left hand to the little S. John, who kneels before him in artless simplicity. Upon these children, whose grace and unconsciousness remind us of those of Raffaelle, the kneeling Virgin looks down with a gentle smile, her hands crossed upon her breast.'—*Perkins's 'Tuscan Sculptors.'*

One of the ancient ambones of the cathedral, taken away in 1544, was first preserved in S. Pietro Scheraggio, and is now in S. Leonardo in Arcetri. On N. side is a little cloister with a granite column in the centre.

S. Maria Primerana, a little church in the piazza, contains a tabernacle by one of the Robbias, and a picture by *Andrea da Fiesole*. A column in front of the church commemorates the return to Tuscany of Ferdinand III. in 1799.

The little XVII. c. oratory of *Fonte Lucente* contains a crucifix reputed miraculous.

The most important remains of the **Etruscan fortifications** are on the northern brow of the hill, where they rise to a height of from twenty to thirty feet.

'It is pleasant indeed to sit here, under a line of dark cypresses that are firmly rooted in the crevices of the mighty wall of the Etruscan town. The modern town is just a hundred yards away, slightly on the higher ground. The slender campanile stands relieved against the pale blue sky; while olives with silver-green, and the more brilliant rising wheat beneath them, fill the foreground. Birds are chirruping among the cypresses, and large droves of labouring milk-white clouds pass over, shading the landscape a good deal, though the grass shines brilliantly wherever the sunbeams fall. Behind us spreads an arid brown-grey basin of mountains, in reality much cultivated, but things are not far forward; and the mountains themselves are bare of trees, saving where at rare intervals a townlet with its grove of cypresses appears. White farms and "villini" are sprinkled everywhere, invisible from Florence.'

Behind the cathedral, in a garden, are some remains of the **Roman Theatre** and baths. There is not much to see, but it is a charming spot half-buried in flowers.[1] No sounds of applause are heard here now; but only birds and deep bells. Some of the outer wall and some of the seats are visible. Some vaults beneath, of *opus incertum*, are called by the Fiesolani '*Le Buche delle Fate*,' or Dens of the Fairies.

The **museum** occupies the ground floor of **Palazzo Pretorio**, and contains many objects of archæological interest, and is worth examination. Tickets, 50 c., must be obtained at the entrance to the theatre, away on the left. Especially note an alabaster Tessera Gladiatoria allowing Euporus a free entry to public spectacles, B.C. 76.

In the Borgo Unto is a curious fountain in a subterranean passage approached by a gothic archway. It is called *Fonte Sotterra*, and its pure waters supply the whole neighbourhood. A stony path, opposite the west end of the cathedral, leads up to what was no doubt the **Arx** of the ancient city. Here are a **Franciscan Convent** and the *Church of S. Alessandro*, with eighteen cipollino columns, said to have belonged to a temple of Bacchus. The view is glorious.

> 'A veder pien di tante ville i colli,
> Par che 'l terren ve le gergmogli, come
> Vermene gemogliar suole e rampolli.
> Se dentro un mur, sott' un medesmo nome
> Fosser raccolti i tuoi palazzi sparsi,
> Non ti sarian da pareggiar due Rome.'
>
> *Ariosto*, *Rime*, cap. xvi.

If we now ascend the Via di S. Francesco and gain the first terrace, where the women are selling straw fans, we shall find a magnificent prospect. The Arno runs out west in a long silvery line, and the mountain ridges are bedimmed with a golden haze. The setting sun pours a soft rosy blaze along the western flank of Florence, and the dim red dome itself is a great diadem. To the left of it S. Miniato throws back the light from its façade, and behind it rises the hill where Gelsomino is, which looks into Val d'Ema. We are N.E. of it all, and below us immediately the villas sit deep amid their olives and vines, guarded by lines of cypresses, like Angelico's angels, 'up to their knees in flowers.' Above, we reach a little piazza, sweet with clover and bees, which overlooks the cathedral and theatre, and across to a further height. By ringing the bell we can enter the convent and pass along its cloisters to obtain exquisite views, or go into the vineyard and bosco beyond and listen to the nightingales, and recollect S. Francis and his love of birds.

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[1] An Etruscan altar, with base-moulding similar to that of the pedestals under the Niger Lapis at Rome, is seen N. of theatre.

'Few travellers can forget the peculiar landscape of this district of the Apennine, as they ascend the hill which rises from Florence. They pass continually beneath the walls of villas bright in perfect luxury, and beside cypress hedges, enclosing fair terraced gardens, where the masses of oleander and magnolia, motionless as leaves in a picture, inlay alternately upon the blue sky their branching lightness of pale rose-colour and deep green breadth of shade, studded with balls of budding silver, and showing at intervals through their framework of rich leaf and rubied flower the far-away bends of the Arno beneath its slopes of olive, and the purple peaks of the Carrara mountains, tossing themselves against the western distance, where the streaks of motionless cloud burn above the Pisan sea. The traveller passes the Fiesolian ridge, and all is changed. The country is on a sudden lonely. Here and there, indeed, are seen the scattered houses of a farm grouped gracefully upon the hillsides—here and there a fragment of tower upon a distant rock ; but neither gardens, nor flowers, nor glittering palace walls, only a grey extent of mountain ground tufted irregularly with ilex and olive ; a scene not sublime, for its forms are subdued and low ; not desolate, for its valleys are full of sown fields and tended pastures ; not rich nor lovely, but sunburnt and sorrowful ; becoming wilder every instant as the road winds into its recesses, ascending still, until the higher woods, now partly oak and partly pine, drooping back from the central nest of the Apennine, leave a pastoral wilderness of scattered rock and arid grass, withered away here by frost, and there by lambent tongues of earth-fed fire. Giotto passed the first ten years of his life, a shepherd-boy, among these hills ; was found by Cimabue, near his native village,[1] drawing one of his sheep upon a smooth stone ; was yielded up by his father, "a simple person, a labourer of the earth," to the guardianship of the painter, who, by his own work, had already made the streets of Florence ring with joy ; attended him to Florence, and became his disciple.'—*Ruskin.*

Of the many villas near Fiesole, the **Villa Allegri**, chiefly of the XVII. c., dates from the XV. c., and has passed through many illustrious hands. In the chapel are many monuments of the Allegri family.

In the hills beyond Fiesole is the late Mr. J. Temple Leader's beautiful castle-villa of **Vincigliata**, built in the latter part of the XIX. c. on the ruins of a castle of the Visdomini, and containing collections of ancient furniture, armour, &c. One of the rooms is decorated with frescoes from the ancient Hospital of S. Maria della Scala. A courtyard has frescoes relating to the story of the castle, especially its destruction by Sir John Hawkwood in 1364. The tower of the church bears the arms of the Alessandri, and it contains a beautiful XV. c. lavabo and ciborio. The hill above is crowned by *Castel di Poggio*, the ancient fortress of the Del Manzecca family, afterwards of the Alessandri (who restored it in the XV. c.), of the Girolami and Buonacorsi. The great villa of **Il Querceto**, in this direction, is of the XVII. c., but occupies the site of an old castle of the Strozzi. In its chapel is a tabernacle by Luca della Robbia. It is a beautiful drive back to Florence from Fiesole by Vincigliata and Ponte a Mensola (one-horse carriage 10–12 frs.).

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[1] At Vespignano, a village near Borgo S. Lorenzo, where Giotto was the son of a poor contadino called Bondone.

Camerata, on the lower slopes of the Fiesolan hills, has a beautiful view of Florence. Amongst its many country-houses, the *Villa Rasponi* belonged to the Gaddi family, of which the painters Taddeo and Agnolo were members. At **La Querce**, the *Collegio dei Barnabiti* occupies the site of a villa of the Grand-Duke Leopoldo. The *Villa Altrocchi*, formerly La Topaia, belonged to the Antinori from 1567. The *Villa Aurora* belonged to the Falconieri.

The road which follows the left bank of the Mugnone from the **Porta S. Gallo** leads through the suburb of S. Marco Vecchio. In the little church of **S. Marco Vecchio** the body of the Grand-Duchess Maria Maddalena of Austria (who died at Trent in Dec. 1631) rested before her burial at S. Lorenzo. The conventual church of *S. Maria della Misericordia* has a relief of the Della Robbia school. The **Ponte alla Badia** is an ancient bridge of a single arch. Hence the road on the left of the Mugnone leads to *S. Maria Maddalena*, a little country-convent belonging to the Dominicans of S. Marco, where Fra Bartolommeo often lived and worked. In the oratory is an Annunciation from his hand, and a fresco of the Samaritan woman in a chapel in the garden is attributed to him. On a hill of the same name is the *Convento del Pellegrino*, for which an ancient villa was adapted by the Grand-Duke Ferdinand II. in 1638. The villa of *Il Sassetto* belonged to the Francesco Sassetti depicted by Ghirlandajo in S. Trinità. The *Villa Negri* belonged to the Conti, the *Villa Torraccia* to the Pucci, the *Villa Incontri* to the celebrated Marchese Gino Capponi. The **Villa Lavaggi** or *La Loggia* once belonged to the poet Brunetto Latini, and was confiscated in the XV. c. for the part taken by its owner, Jacopo di Andrea, in the conspiracy of the Pazzi: it has an ancient frescoed oratory. The *Villa Hagermann* belonged to the ancient family of Montegonzi, then to the Salviati. It has still, though much altered, something of its castellated character. It is said that here Jacopo Salviati found in a clothes-basket the head of his beautiful mistress, Caterina Canacci, whom his jealous wife, Veronica Cibo, had murdered. The famous tenor Mario at one time owned the villa. *S. Croce al Pino* is the name given by a fine old pine to a church which belonged to the monastery of S. Bartolommeo del Pino; it contains a good crucifix by Tacca. **La Lastra** (4 kilos), which takes its name from the bands of stone with which it was built, was the place where, in 1304, the 'Bianchi fuorusciti,' 1600 cavalry and 9000 infantry, collected for an attack upon Florence six weeks after the great fire. It failed from a sudden panic and miscalculation after they had reached the Piazza S. Giovanni. The fine villa of *La Concezione* was built by the Gerini in the XVII. c. The villa of *La Torricella*, formerly of the Della Stufa, has recently belonged to the tragic actor Salvini. The villa **Il Prato** was bought in 1570 by the famous Benvenuto Cellini, who executed many of his works there. At *Trespiano* is a great cemetery. The little church of *S. Lorenzo a Basciano* (between Trespiano and the Mugnone) has a Madonna by Neri de' Bicci, given by Bart. Martellini in 1480.

At 11 kilos from Florence, on the Bologna road, is all that remains of the **Palace of Pratolino**, built by Francesco de' Medici for Bianca Cappello, of whom it was the favourite residence. She was devoted to magic and the composition of philters and potions, and for generations after her death a room was shown here where it was said that she used to 'distil a cosmetic from the bodies of newly-born infants.' As the home of Bianca, Pratolino is extolled by Tasso.

'Dianzi all' ombra di fama occulta e bruna,
Quasi giacesti, Pratolino, ascoso;
Or la tua donna tanto onor t' aggiunge,
Che piega alla seconda alta fortuna
Gli antichi gioghi l' Apennin nevoso;
Ed Atlante, ed Olimpo, ancor sì lunge,
Nè confin la tua gloria asconde e serra;
Ma del tuo picciol nome empi la terra.'

Rime, 360, t. 11.

The favourite architect of the Medici, Bernardo Buontalenti was employed to carry out every caprice of Francesco and Bianca. He made the famous labyrinth, a bath in a cavern, a sumptuous chapel, waterfalls, terraces, and a lake. The palace itself, which was flanked by two octagonal towers, was richly adorned with frescoes by Crescenzi, Giovanni di S. Giovanni, and others. Evelyn stayed here in 1645 on his way to Florence, and describes it.

Pratolino, which fell into great decadence under the later Grand-Dukes, became the property of Prince Demidoff. The park is a great resort for picnics from Florence, and contains the colossal statue of the Apennines, attributed to *Giovanni da Bologna*—more curious than beautiful.

The neighbouring church of *S. Cresci a Maciuoli* dates from the XV. c., when the witty Arlotto Mainardi was its rector.

The beautiful hill-district beyond Pratolino is now brought within the possibility of a day's excursion from Florence by motor and the railway-line to Faenza. Nineteen miles from Florence in this direction (reached best by the station of Borgo S. Lorenzo, on the line from Florence to Faenza) is the ancient machicolated **Palace of Cafaggiolo**, built by Michelozzo for the merchant-prince Cosimo de' Medici, and enlarged by Cosimo I. It was the scene, July 11, 1576, of one of the most startling of the many crimes which mark the story of the Medici. Here Lorenzo sent his wife and children with Angelo Politziano, for safety after the conspiracy of the Pazzi. The beautiful Eleanora, a niece of the first wife of Cosimo de' Medici, had been married by the Grand-Duke Francesco to his brother Pietro, the most profligate young man in the city. Neglected by her husband, and being only in her twenty-second year, Eleanora, in a letter to the youth Bernardo Antinori, expressed her grief for his banishment to Elba for having killed a man in a scuffle. The letter was intercepted and sent to the Grand-Duke, and the punishment was prompt and terrible. Antinori was recalled from Elba and beheaded ; and Eleanora, paralysed with terror, was summoned to her husband's villa of Cafaggiolo. Here Pietro knelt, besought forgiveness from Heaven for the crime he was about to commit, swore never to wed another, and then murdered her. The medical bulletin sent to all foreign courts ascribed the death to heart complaint, but the truth was avowed by Francesco in a private letter to Philip II. of Spain.

> 'If we eliminate the deaths of Don Garcia, Cardinal Giovanni, Duke Francesco, Bianca Cappello, and Lucrezia de' Medici as doubtful, there will still remain the murders of Cardinal Ippolito, Duke Alessandro, Lorenzino de' Medici, Pietro Bonaventura (Bianca's husband), Pellegrina Bentivoglio (Bianca's daughter), Eleanora di Toledo, Francesco Casi (Eleanora's lover), the Duchess of Bracciano, Troilo Orsini (lover of this Duchess), Felice Peretti (husband of Vittoria Accoramboni), and Vittoria Accoramboni—eleven murders, all occurring between 1535 and 1585, an exact half-century, in a single princely family, and its immediate connections. The majority of these crimes—that is to say, seven—had their origin in lawless passion.'—*Symonds's* '*Renaissance in Italy.*'

The old royal villa has been sold for next to nothing by the present Government, and the new proprietor has promptly cut down all the fine trees which gave it charm. There was a famous manufactory of pottery at Cafaggiolo. Good specimens of it are now rare, and fetch high prices.

Following the Via Vittorio Emanuele from the **Barriera del Ponte Rosso**, we soon pass on the right the *Villa Fabbricotti*, known formerly as Gli Ancipressi, the property of the Buoninsegni, then of the Strozzi. A little farther, on the Via Vittorio Emanuele, is a *Tabernacolo* with a marble bust of S. Antonino. It commemorates the country palace of the archbishop, where Pope John XXIII. took refuge when turned out of the city by the Florentines. **S. Antonino**, whose favourite residence, it was, died here, May 2, 1459. The palace was destroyed in the siege of Florence.

The church of *S. Martino a Montughi* bears the arms of its founders, the Ughi family. It contains a crucifix by Giovanni da Bologna, and some good pictures. In the portico are figures of the Robbia school. The engraver Raffaelle Morghen (1755-1833) is buried here. The *Canonica* was built by Giuliano di Baccio d'Agnolo, and its loggia has beautiful stucco decorations. The *Villa Stibbert* occupies the site of an old palace of the Davanzati. It recalls the ancient style, and contains a museum of some interest. The *Villa Potemkine* at Montughi belonged to the Ughi, then to the Pazzi and Capponi, whose arms it bears. The conventual church of the *Cappuccini*, pleasantly situated in a cypress grove, had some good pictures, now seen in the National Museums. The *Villa di Lorena* belonged to Louis Buonaparte, King of Holland, who frequently resided there, and afterwards to the Grand-Duchess Maria Antonietta : Roberto, Duke of Parma, was born there. The chapel has a Via Crucis by Sabatelli.

On the Via del Casamorata is the *Villa Rossi*, formerly Il Pollaio, dating from the XV. c. It was part of the property of Tommaso Tosinghi confiscated by Cosimo I., and was afterwards used as a prison for his unwelcome and dissolute daughter-in-law, Livia di Bernardo Vernazzo. In 1690 it passed to Carlo Strozzi, who collected a number of antiquities which were allowed to remain in the villa, when it became the property of Ernesto Rossi the actor. The *Villa Pandolfina*, with its beautiful gardens, was a creation of the Marchesi Gerini, who possessed it for more than two centuries. The *Villa Michelozzi Giacomini* belonged in the XV. c. to the Arrigucci, then to the Carducci. The *Convent of S. Marta* was built for Umiliati nuns by a bequest from Davanzato Davanzati in 1336, and restored in 1599 ; the church has pictures by *Filippo Lippi* and *Angiolo Gaddi*.

Just beyond the Fortezza di Basso is the **Barriera del Romito**, named from a hermit's cell long swallowed up in a populous suburb. Before reaching Ponte a Rifredi the road passes **La Torre dello Scorpione**, an ancient tower which belonged to the Guidotti, then to the Corsi: the communal schools occupy a villa of the former, and bear their arms. *Il Palagio Bruciato* (*Villa Viacava*) was probably burnt by the Pisans and English in 1364. *Villa Chiasso Macerelli* belonged to the family of Tornabuoni till 1541, and afterwards to the Ulivieri and Baccelli: one of its walls has two frescoes by *Sandro Botticelli.*

Further in this direction (about 2½ miles either from Porta al Prato or Porta S. Gallo) is **Careggi** (campus regis) (Mons. Segré), the most bewitching of all the Medicean villas, bought from Tommaso Lippi by Cosimo Pater Patriae, and enlarged for him by *Michelozzi.* Its gardens are exquisitely beautiful, and its ancient rooms are full of interesting souvenirs of Lorenzo de' Medici. Here every 7th of November the banquet was held which celebrated the birthday of Plato, and here Lorenzo lived happy in the cherished society of his especial friends, Pico della Mirandola and Politian. Here Cosimo watched over the education of Marsilio Ficino (who died in the villa), the son of his physician who was brought up in his house and loved by him as a son, and hence he wrote to him when absent—'Come to see me, dear Marsilio, as quickly as you can, and do not forget to bring with you the book of the divine Plato upon the sovereign good. There is no effort which I do not make to discover the path of true happiness. Come, I beg of you, and do not forget to bring with you also the lyre of Orpheus.' Here also it was that Lorenzo had his famous botanical garden. Here Pope Leo X. passed his childhood. Here (where on August 1, 1464, **Cosimo Pater Patriae had died**) what he called 'the last evening of his winter' came to **Lorenzo** the Magnificent. When forewarned by the symptoms of his illness that his end was approaching, he felt more strongly than ever his doubts and disquietude as to a future state. At the same time he was filled with anxieties as to the future political career of his son Pietro. On **April 8, 1492**, conscious that the supreme moment was at hand, he sought courage from his friend Politian, from whom he could not bear to be separated, and then having taken the hand of Politian, and having asked for Pico della Mirandola, he discussed philosophy with him until the coming of Savonarola.

'**Lorenzo** on that day was more conscious than he had yet been that his death was near at hand. He had called his son Pietro to him, had given him his parting advice, and had bid him a last farewell. When his friends, who were not allowed to be present at that interview, returned to the chamber, and had made his son retire, as his presence agitated Lorenzo too much, he expressed a wish to see Pico della Mirandola again, who immediately hastened to him. It appeared as if the sweet expression of that benevolent and gentle young man had soothed him a little, for he said to him, "I should have died unhappy if I had not first been cheered by a sight of thy face." Pico had no sooner retired than Savonarola entered, and approached respectfully the bed of the dying Lorenzo, who said that there were three sins he wished to confess to him, and for which he asked absolution: the sacking of Volterra; the money taken from the *Monte delle Fanciulle*, which had caused so many deaths; and the bloodshed after the conspiracy of the Pazzi. While saying this he again became agitated, and Savonarola tried to calm him by frequently repeating, "God is good, God is merciful!" Lorenzo had scarcely left off speaking, when Savonarola added, "Three things are required of you." "And what are they, father?" replied Lorenzo. Savonarola's countenance became grave, and, raising the fingers of his right hand, he thus began: "First, it is necessary that you should have a full and lively faith in the mercy of God." "That I have most fully." "Secondly, it is necessary to restore that which you unjustly took away, or enjoin your sons to restore it for you." This requirement appeared to cause him surprise and grief; however, with an effort, he gave his consent by a nod of his head. Savonarola then rose up, and while the dying prince shrank with terror upon his bed, the confessor seemed to rise above himself when saying, "Lastly you must restore liberty to the people of Florence." His countenance was solemn, his voice almost terrible; his eyes, as if to read the answer, remained fixed intently on those of Lorenzo, who, collecting all the strength that nature had left him, turned his back on him scornfully, without uttering a word. And thus Savonarola left him without giving him absolution; and the Magnificent, lacerated by remorse, soon after breathed his last.'—*Pasquale Villari.* (Translation by *Leonard Horner.*)

In the hills behind Careggi is another Medicean villa—*La Torre*—bought from Servian fathers by Lorenzo de' Medici in 1475. The *Villa Fontanella* or *Careggi di Sotto* belonged to Cosimo il Vecchio, who gave it to Marsilio Ficino.

From the **Porta alla Croce** (*S. Salvi*).

There is a tram from the gate, or from the Piazza del Duomo, to Rovezzano.

A little beyond the gate we pass the *Ponte d' Affrico*, where Corso Donati, fleeing from Florence and pursued by the soldiers of the Signoria, September 15, 1308, fell from his horse, and was killed by striking his head upon a stone. Here Cecco D'Ascoli was burned September, 16, 1327, all Florence looking on.

About 1 mile from the gate, on the road to Rovezzano, is the **Convent of S. Salvi**, on the site of an oratory erected in the XI. c. on a spot then called Partinule. It contains, in its ancient Refectory,[1] the famous **Cenacolo** of *Andrea del Sarto* (custode 50 c.).

> 'The Cenacolo of Andrea del Sarto takes, I believe, the third rank after those of Leonardo and Raffaelle. He has chosen the self-same moment, "One of you shall betray me." The figures are, as usual, ranged on one side of a long table. Christ, in the centre, holds a piece of bread in his hand; on his left is S. John, and on his right S. James Major, both seen in profile. The face of S. John expresses interrogation; that of S. James interrogation and a start of amazement. Next to S. James are Peter, Thomas, Andrew; then Philip, who has a small cross upon his breast. After S. John come James Minor, Simon, Jude, Judas Iscariot, and Bartholomew. Judas, with his hands folded together, leans forward, and looks down, with a round mean face, in which there is no power of any kind, not even of malignity. In passing from the Cenacolo in the S. Onofrio to that in the Salvi, we feel strongly all the difference between the mental and moral superiority of Raffaelle at the age of twenty and the artistic greatness of Andrea in the maturity of his age and talent. This fresco deserves its high celebrity. It is impossible to look on it without admiration, considered as a work of art. The variety of the attitudes, the disposition of the limbs beneath the table, the ample tasteful draperies, deserve the highest praise; but the heads are deficient in character and elevation, and the whole composition wants that solemnity of feeling proper to the subject.'—*Jameson's 'Sacred Art.'*

The parish *church* has some good pictures by *Raffaellino del Garbo* and others; in the portico is a S. Michael by *Benedetto da Rovezzano.*

In the fields between S. Salvi and the Via del Pontassieve is the *Palazzo del Guarleone*, which once belonged to the abbess of Vallombrosa. Here Henry VII. encamped before the hostile city in 1312, and was baffled. It was here that Benedetto da Rovezzano worked for ten years at the marvellous reliefs intended to adorn the tomb of S. Giovanni Gualberto; but they were never taken to their destination, and remaining in the Palazzo del Guarleone, were mutilated by the imperial soldiers, who took possession of it during the siege of Florence.

It is by the Porta S. Croce the traveller must leave Florence for the monasteries of the **Casentino**, if he begins his excursion by driving to Pelago (see ch. vii.).

A tram starts every half-hour from the Porta S. Croce to **La Mensola**, at the foot of the hill of *Settignano.* It passes the *Villa Fontebuono*, where Varchi wrote his 'Storia Fiorentina.' A hill on the left at two miles is crowned by the fine old castellated villa of **Poggio Gherardo** (Mrs. Ross), which belonged to the Magaldi, who sold it to the Baroncelli in 1331.

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[1] Open daily 10–4, 25 c.; Sundays free.

It was bought by the Gherardi in 1433, not long before the great plague of Florence, and they held it until 1888.[1] This was the *Primo Palagio del Rifugio* of the 'Decamerone,' and is described by Boccaccio, who himself spent four days here. It looks down upon the magnificent plain watered by the Affrico and Mensola, sung by Boccaccio in his 'Ninfale Fiesolano.' Being one of the line of fortresses erected to defend Florence against the Casentino (Poggio, Vincigliata, Poggio Gherardo, Torre dei Gandi, &c.), the house was partially destroyed by Sir John Hawkwood. Below it is the very ancient church of **S. Martino a Mensola,** which was restored by S. Andrew, the companion of S. Donatus, the Irish missionary bishop of Fiesole. He established a monastery near the church, where he died soon after his master, miraculously comforted on his deathbed by the presence of his sister Bridget, whom he had left in Ireland forty years before, and in a glorious radiance of light 'which drew all the people of Fiesole around him, as if summoned by a heavenly trumpet.' After his death Bridget lived in a hermitage at Opacum, now Labaco, high in the mountains, till her death in 870. The embalmed body of S. Andrew rests beneath the high-altar. Formerly the holy-water bason rested on a pedestal inscribed 'Help, Help, Ghod'—a relic of the Irish S. Andrew's rule. Some ancient arches and several curious pictures[2] remain in the church, which was restored in 1281, in 1340, and finally by the Gherardi in 1450. The church in the Via dei Magazzini at Florence was founded by S. Andrew in 786 in connection with S. Martino a Mensola.

Settignano claims to derive its name from Septimius Severus. It was the native place of many great sculptors, especially of the famous Desiderio, by whom there is a beautiful relief in the oratory of *SS. Trinità.*

In the piazza is a statue of the patriot Niccolò Tommaseo, buried in the cemetery.

Near Settignano is the *Villa Buonarotti*, which, till quite recently, remained in the family, but is now the property of Count Telfy Zima. At what time this came into the Buonarotti family is uncertain, but it is tolerably certain that Michelangelo was sent out here as a baby, after Italian custom, to be nursed in a family of *scarpellini* or stone-cutters. On a wall in one of the rooms may still be seen the famous satyr which Michelangelo is said to have drawn with a burning stick taken from the fire. Another villa near Settignano is *Gamberaja*, which belonged in the XV. c. to the Gamberelle, then passed (1592) to the Riccialbani, who rebuilt it. The *Villa Verone* or *Del Turco* once belonged to the Portinari ; the *Villa Bourbon del Monte* to the Strozzi, then to the Salviati. The little Oratory of *Vannella*, in the valley of Fossataccio, contains a Presentation of the Virgin by *Filippo Lippi.*

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[1] Arms of Gherardi: Or, a cross engrailed azure, on a canton four stars.

[2] Attributed to Bernardo Orcagna, Fra Angelico, Neri de' Bicci, and Cosimo Rosselli.

From the **Porta S. Miniato** (*S. Miniato in Monte*).

This gate is situated close under the hill of Oltr' Arno, and an avenue of cypresses leads in a few minutes up the steep ascent called *Monte alle Croci* to the church. This 'Via Crucis,' though it does not look it, is one of the oldest in existence. On the right of the way a shrine with a picture commemorates a touching incident in the life of S. Giovanni Gualberto, founder of the Vallombrosans.

'Giovanni Gualberto was born at Florence, of rich and noble lineage. When he was still a young man, his only brother, Hugo, whom he loved exceedingly, was murdered by a gentleman with whom he had a quarrel. Gualberto, whose grief and fury were stimulated by the rage of his father and the tears of his mother, set forth in pursuit of the assassin, vowing a prompt and terrible vengeance.

'It happened that, when returning from Florence to the country-house of his father on the evening of Good Friday, he took his way over the steep, narrow, winding road which leads from the city gate to the Church of San Miniato-del-Monte. About half-way up the hill, where the road turns to the right, he suddenly came upon his enemy, alone and unarmed. At the sight of the assassin of his brother, thus, as it were, given into his hand, Gualberto drew his sword. The miserable wretch, seeing no means of escape, fell upon his knees and entreated mercy ; extending his arms in the form of a cross, he adjured him by the remembrance of Christ, who had suffered on that day, to spare his life. Gualberto, struck by a sudden compunction, remembering that Christ when on the cross had prayed for his murderers, stayed his uplifted sword, trembling from head to foot ; and after a moment of terrible conflict with his own heart, and a prayer for Divine support, he held out his hand, raised the suppliant from the ground, and embraced him in token of forgiveness. Thus they parted ; and Gualberto proceeding on his way in a sad and sorrowful mood, every pulse throbbing with the sudden revulsion of feeling, and thinking on the crime which he had been on the point of committing, arrived at the Church of San Miniato, and entering, knelt down before the crucifix over the altar. His rage had given way to tears, his heart melted within him ; and as he wept before the image of the Saviour, and supplicated mercy because he had shown mercy, he fancied that, in gracious reply to his prayer, the figure bowed its head. This miracle, for such he deemed it, completed the revolution which had taken place in his whole character and state of being. From that moment the world and all its vanities became hateful to him, he felt like one who had been saved upon the edge of a precipice ; he entered the Benedictine Order, and took up his residence in the monastery of San Miniato. Here he dwelt for some time a humble penitent; all earthly ambition quenched at once with the spirit of revenge. On the death of the abbot of San Miniato he was elected to succeed him, but no persuasions could induce him to accept the office. He left the convent, and retired to the solitude of Vallombrosa.'—*Jameson's* '*Sacred Art.*'

The cypress avenue ends in the **Church of S. Salvatore al Monte**, built from designs of Simone del Pollajuolo, known as Il Cronaca,[1] in 1489. Its position is beautiful, and its stately simplicity so delighted Michelangelo that he used to call it 'La Bella Villanella.' The founder of the church and of the important Franciscan convent adjoining is buried in the choir, with Giovan Battista Adriani, the historian of Florence from 1536 to 1574. To this church, by the advice of Tanai de' Nerli, was exiled the bell of S. Marco, which sounded the alarm when the convent was attacked and Savonarola taken prisoner. It first rang here for the funeral of the same Tanai de' Nerli, who is buried in the church. Later it was restored to S. Marco. A wide piazza with terraces, which has been opened beneath this church, is decorated in honour of Michelangelo with copies from several of his statues. Its view over the city and the gardens with which it is embroidered is one of the noblest in Italy.

From S. Miniato.

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[1] 'The Chronicle,' from his habit of narrating all that he saw, in minutest detail.

'The view from San Miniato is best seen towards sunset. From an eminence, studded by noble cypresses, the Arno meets the eye, reflecting in its tranquil bosom a succession of terraces and bridges, edged by imposing streets and palaces, above which are seen the stately cathedral, the church of Santa Croce, and the picturesque tower of the Palazzo Vecchio, while innumerable other towers, of lesser fame and altitude, crown the distant parts of the city and the banks of the river, which at length—its sinuous stream bathed in liquid gold—is lost sight of amidst the rich carpet of a vast and luxuriant plain, bounded by lofty Apennines.

Church of S. Miniato.

Directly opposite to the eye rises the classical height of Fiesole, its sides covered with intermingled rocks and woods, from amidst which sparkle innumerable villages and villas.'—*J. S. Harford.*

To the right are some of the fortifications which Michelangelo raised in 1529, and which in a certain sense may be regarded as his greatest work, for they enabled Florence to stand 'a spectacle to heaven and earth, the one spot of all Italian ground which defied the united powers of Pope and Caesar.'

Within these fortifications (Ring ; gate is opened by a custode—10 c.) stands the beautiful **Church of S. Miniato,** founded in honour of the Florentine martyr who is said to have taken refuge for a time in the forest which then covered this hill, and who suffered under Decius in the third century on the spot where the church now stands.

> 'According to the Florentine legend, S. Minias or Miniato was an Armenian prince serving in the Roman army under Decius. Being denounced as a Christian, he was brought before the emperor, who was then encamped upon a hill outside the gates of Florence, and who ordered him to be thrown to the beasts in the Amphitheatre. A panther was let loose upon him, but when he called upon our Lord he was delivered; he then suffered the usual torments, being cast into a boiling caldron, and afterwards suspended to a gallows, stoned. and shot with javelins; but in his agony an angel descended to comfort him, and clothed him in a garment of light; finally he was beheaded. His martyrdom is placed in the year 254.'—*Jameson's 'Sacred Art.'*

S. Miniato al Monte, set firmly on a marble stylobate, looks beautifully out N.W. over the valley of the Arno, lifting its façade of A.D. 1491 in three sections, all faced with black (Verde di Prato) and white marble. The lowest section consists of a relieved arcade of five arches—one, three, and five being pierced with square doors. Above this succeeds a section divided vertically into three compartments by fluted marble pilasters, a small square window flanked by little columns resting on lions' heads occurring in the central one. There are triangular throw-offs for the aisles. Above the little window are doves in mosaic. The **Pediment** is enriched with a golden mosaic representing the Saviour seated between the Virgin and San Miniato, the latter holding in his hand a crown. At either extremity stands a small figure, as if supporting the roof, and at the apex occurs a dark marble Greek cross between six candelebra. As an antefixa there is the gilded eagle clutching bales of wool, the emblem of the Calimala guild, which erected this façade. The **mosaics** were restored, in 1388, by Maestro Zaccharia, and by Baldovinetti in 1481.

On entering its cool twilight by the central door, a broad band of panelled **mosaic pavement** extends up the middle of the church, which is seen at a glance to consist of nave and aisles, with a loftily raised choir terminating in an apse. A second glance shows us that the building divides into nine bays of round arches, or three sections of three apiece. The mosaic path (which an inscription says was laid in 1207 by Abbot Joseph) is also seen to lead directly forwards to the little **chapel** built for Piero de' Medici (son of Cosimo, and Lorenzo's father), by Michelozzo (1448), in order to enshrine a marvellous **crucifix** which was believed to have bowed its head to San Giovanni Gualberto, as marking approval of his generosity in sparing his brother's murderer. This **chapel** consists of a cylindrical arch rising from a frieze and cornice carried on two columns and two fluted pilasters. The exterior of the arch is decorated with overlapping scale-tiles, red, white, and green, and at the crown occurs an eagle. Within it is beautifully panelled with octagons, squares, and rosettes in Della Robbia ware, thus forming an elaborate canopy for the Reliquary. The frieze is prettily inlaid in black and white marble with a continuous design made up of the three armorial feathers of the Medici and the word *semper*.

Above the altar table are eight Giottesque panels representing the Annunciation, the Washing of the Feet, the Last Supper, the Betrayal, the Buffeting, the Scourging, the Resurrection, and the Ascension. The two saints at the sides are San Giovanni Gualberto as a Benedictine, and San Miniato. The whole chapel is enclosed by a light iron grille.

A broad flight of sixteen marble steps now occurs in each aisle, R. and L., leading directly up to a transverse open passage running in front of the **choir**, which, however, is screened off by an exquisite 'transenna' panelled out in fourteen sections of marble mosaic and relief-designs, and interrupted by three separate entrances to the choir, corresponding to those in the façade of the church. This passage was for the neophytes, who might not go further. On the right is seen the square marble **pulpit** by Alberti, richly inlaid, and carried partly on the **choir-screen** and in front on two columns. The **lectern** projects on the wings of an eagle sitting on the head of a saint, who stands upon a bracketed lion.

The deep **choir** is furnished with two sets of R. and L. concentric **stalls** richly inlaid by Domenico da Gaiole (1466–70) with devices of crowns, palms, and eagles of the Calimala. The semicircular **apse** around the high-altar has an arcade of five arches, as in the façade, carried on black marble columns with white marble caps, between which occur (for windows) deep vertical and quadrangular recesses ten feet in length, filled with narrow sheets of Serravezza marble, the violet veins of which show rich effects when the sun falls upon them from without. Above the frieze and cornice of this arcading succeeds the **vault**, entirely covered with the **mosaic** of (?) the tenth century, with a date of 1297 in Roman numerals marking one of its restorations. The subject is again the Saviour in the conventional throned attitude, holding the book in his left hand and blessing with his right the Virgin, beside whom is a palm-tree, for Judea. On his left is seen San Miniato dressed as an Armenian prince offering his crown. His name in semi-gothic lettering is beside him.

At the right and left extremities of the **choir-aisles** are likewise altars adorned with more or less damaged fourteenth-century paintings. Near the **sacristy** door is a panel attributed to Agnolo Gaddi. The **sacristy** is a square chamber, entirely covered, vault and walls, with frescoes representing scenes and episodes in the life of S. Benedict by Spinello Aretino and Niccolò di Piero Gerini for the heir of Benedetto di Nerozzo degli Alberti, a rich exiled merchant.

> 'La figure principale n'étant pas distinguée des autres par le costume, il a fallu faire ressortir autrement sa supériorité. Spinello était là dans son élément, et nul n'a jamais revêtu Saint Benoît de tant de majesté, soit dans l'action, soit dans le repos. Il a su lui conserver cette majesté jusque dans la mort, comme on peut le voir dans la fresque où il est représenté couché sur son lit funèbre. . . . Ce groupe de moines récitant l'office funèbre devant ce corps roidi n'est pas moins admirable sous le rapport de l'ordonnance que sous celui de l'expression à la fois intense et contenue. . . . Il y a un compartiment, le plus mal éclairé de tous, dans lequel Spinello semble avoir voulu rivaliser avec Giottino pour la suavité de l'expression ; c'est celui où l'on voit Saint Maure et Saint Placide remis par leurs parents entre les mains de Saint Benoît.'—*Rio*, '*L'Art Chrétien.*'

In the Tabernacle is a canvas picture of the church. It is attributed to Antonio di Francesco (early fifteenth century).

The **crypt**, which lies five feet below the level of the body of the church, is composed of a little forest of pillars of various marbles, some fluted and some plain, resting on square bases and having a variety of capitals. They are, in fact, distributed in seven bays across the church by five bays deep, all cross vaulted, interrupted at the sides by the huge columns of the choir-aisles. The apse is screened off by an iron grille, behind which stands the altar on a raised stair. The pavement is made of sepulchral slabs.

Returning to the nave, we notice that there is no triforium, and the **clear-storey**, almost at the springing of the roof, consists of single round-headed lights deeply splayed ; while in the façade or west wall is one square central light, and R. and L. splayed round holes. The illumination, therefore, is both primitive and limited.

From the left or N. aisle is entered the **Chapel of San Jacopo**. It was built to receive the tomb of James, Cardinal of Portugal, whose 'stemma' and hat are sculptured over the entrance. He was nephew of King Alfonso, and died while visiting Florence in 1459, and Bishop Alviano of Florence raised this small square chapel, full of beautiful things, in his honour, at the hands of Antonio Mannetti and Luca della Robbia, whose four **medallions** (Moderation, Chastity, Strength, and Prudence), set in a chequer ground of green, white, and black tiles, adorn the vault. On the eastern wall is the exquisite work of Antonio Rossellino, which Perkins considered to rank only next below that of the Marsuppini tomb in Santa Croce, and that of Leonardo Bruni, made by his brother Bernardo.

'The dead man lies as if asleep on his marble bier, with a sweet and placid countenance. Two seated children support the bier at either end. An angel above holds a crown of glory. Still higher are other angels and a circular alto-relievo of the Madonna and Child.'—*Horner.*

Against the opposite wall is an **episcopal throne**, with an inscription recording papal indulgence for those who worship in this chapel, by Paul II. (Barbo). Above this is a fresco of the Annunciation by Pollajuolo (1443-96).

'Among his other admirable virtues, Jacopo di Portogallo determined to preserve his virginity, though he was beautiful above all others of his age. . . . In this mortal flesh he lived as though he had been free from it—the life, we may say, rather of an angel than a man. And if his biography were written from his childhood to his death, it would be not only an ensample but confusion to the world. Upon his monument the head was modelled from his own, and the face is very like him, for he was most lovely in his person, but still more in his soul.

'At the head and foot of the sarcophagus, upon which lies the marble figure of the young cardinal, are mourning genii, and upon either end of the highly-ornamented entablature two kneeling angels, holding in their hands the crown of virginity and the palm of victory. Heavy looped curtains (the only faulty feature in this exquisite monument) fall from the top of the arch above it on either side of a roundel, in which is a most lovely Madonna and Child in alto-relief.

'Cardinal James, of the royal house of Portugal, who lies here, having lived from his earliest years with peculiar sanctity, as befitted one who was intended to become a priest, was sent to Perugia at the age of nineteen to study canon law. Though only twenty-six at the time of his death, he had received a cardinal's hat from Pope Calixtus III., and been appointed ambassador from the Florentine Republic to the Court of Spain. He was of a most amiable nature, a pattern of humility, and an abundant fountain of good, through God, to the poor; discreet in providing for his servants, modest in ordering his household, an enemy of pomp and superfluity, keeping that middle way in everything which is the way of the blessed. He lived in the flesh, as if he was free from it, rather the life of an angel than a man, and his death was holy as his life had been.'[1]—*Perkins's 'Tuscan Sculptors.'*

Another prince of the same royal house, Don Francesco, was buried here in 1611.

To the left of the entrance is the feeble monument of Giuseppe Giusti, the liberal poet, 1809-50. Pietro Thouar, the educationalist, is also buried in the church.

And now let us enjoy the enchanting prospect from the door. For yonder, immediately below us to the right, lies Florence in all her beauty, with her Duomo set calmly upon her like a dim red crown, while beyond and behind, flank after sloping flank of purple, and fainter purple, mountains descend to the scented plain, as it were, like the Magi of old, on bending knees: and to left, again, ridge after green ridge of villa-crowned hill succeeds in carrying the eye onward and upward to the lofty Apennines and the sunset.

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[1] Vespasiano Bisticci, *Vite di Uomini Illustri del Secolo xv.*

Between these two groups, down in the cool hollow of the valley, extends the long whitish line of palaces of the Lung' Arno, where the river course flows arrow-like seaward. Above all the heaven is blue and the air is fragrant with blossoms and sweet with the praise of birds. Close to us on our left, the multitudinous dead of Florence sleep in peace.

Near the church is the old *Episcopal Palace* built by Bishop Andrea Mozzi in 1294, and finished by Bishop Antonio d'Orso in 1320. The fine old tower is a rebuilding by Baccio d' Agnolo in 1518. All around are graves decorated with flowers on All Saints' and All Souls' Day. The view is glorious, especially at sunset.

'Let us suppose that the Spirit of a Florentine citizen (whose eyes were closed in the time of Columbus) has been permitted to revisit the glimpses of the golden morning, and is standing once more on the famous hill of San Miniato. . . . It is not only the mountains and the westward-bending river that he recognises; not only the dark sides of Mount Morello opposite to him, and the long valley of the Arno that seems to stretch its grey low-tufted luxuriance to the far-off ridges of Carrara; and the steep height of Fiesole, with its crown of monastic walls and cypresses; and all the green and grey slopes sprinkled with villas which he can name as he looks at them. He sees other familiar objects much closer to his daily walks. For though he misses the seventy or more towers that once surrounded the walls and encircled the city as with a regal diadem, his eyes will not dwell on that blank; they are drawn irresistibly to the unique tower, springing like a tall flower-stem towards the sun, from the square turreted mass of the Old Palace, in the very heart of the city—the tower that looks none the worse for the four centuries that have passed since he used to walk under it. The great dome, too, greatest in the world, which, in his early boyhood, had been only a daring thought in the mind of a small, quick-eyed man—there it raises his large curves still, eclipsing the hills. And the well-known bell-towers—Giotto's with its distant hint of rich colour, and the graceful spired Badia, and the rest—he looked at them all from the shoulder of his nurse.

'"Surely," he thinks, "Florence can still ring her bells with the solemn hammer-sound that used to beat on the hearts of her citizens and strike out the fire there. And here, on the right, stands the long dark mass of Santa Croce, where we buried our famous dead, laying the laurel on their cold brows, and fanning them with the breath of praise and of banners. But Santa Croce had no spire then: we Florentines were too full of great building projects to carry them all out in stone and marble; we had our frescoes and our shrines to pay for, not to speak of rapacious condottieri, bribed royalty, and purchased territories, and our façades and spires must needs wait. But what architect can the Frati Minori have employed to build that spire for them? If it had been built in my day, Filippo Brunelleschi or Michelozzo would have devised something of another fashion than that something worthy to crown the church of Arnolfo." . . . It is easier and pleasanter to recognise the old than to account for the new. And there flows Arno with its bridges just where they used to be—the Ponte Vecchio, least like other bridges in the world, laden with the same quaint shops, where our Spirit remembers lingering a little, on his way perhaps to look at the progress of that great palace which Messer Luca Pitti nad set a-building with huge stones got from the hill of Bogoli close behind.'—*George Eliot, 'Romola.'*

S. Miniato may be approached from the Porta Romana by the enchanting drive *Viale dei Colle*, which winds with ever varying views under the lime-trees.

'Monti superbi, la cui fronte Alpina
Fa di se contro i venti argine e sponda!
Valli beate, per cui d' onda in onda
L'Arno con passo signoril cammina!'

From the **Porta Romana**—*Poggio Imperiale*; **the Certosa** *of the Val d' Ema and the Sanctuary of the* **Madonna del Impruneta**; **Bellosguardo.**

A carriage to the Impruneta costs about 10 lire. An electric tram, starting outside the Porta Romana, passes through the lower part of the Poggio Imperiale, and ascends by Gelsomino and Due Strade to the Certosa. 40 c.

By the street opposite the gate we soon reach the church of *S. Gaggio*, occupying the site of a tower where the Paterini took refuge from S. Peter Martyr in the XIII. c. A convent was founded here by Donna Nera Manieri, and enriched by the Corsini as a retreat for the wives and daughters of the Cavalieri Gaudenti, a noble corporation devoted to peacemaking and charity. Behind the high-altar is the tomb of the foundress, and that of Donna Ghita Corsini. Other Corsini monuments have been taken hence to S. Spirito. The street, right, on issuing from the gate follows the old walls, and is called *Via Petrarca*.

Close to the gate on the left is the entrance of the fine cypress avenue of **Poggio Imperiale**, adorned with statues of Dante and Petrarch from the old façade of the cathedral destroyed in 1587. The avenue leads to a palace built for the Grand-Duchess Maddalena of Austria, wife of Cosimo II. It is now given up to the *Conservatorio della SS. Annunziata*, for the benefit of the young women of the better classes.

'Ce palais fut autrefois la villa Baroncelli. On rapporte qu'un membre de cette ancienne famille, Thomas Baroncelli, fort dévoué à Côme I^{er}, étant allé de sa villa à la recontre de son maitre lorsqu'il revenait de Rome fut si ravi de le revoir avec le titre de grand-duc que lui avait accordé le pape Pie V., qu'il en mourut de joie : enthousiasme de l'esprit de servitude, qui doit sembler aujourd'hui bien étrange !'—*Valery.*

After the Baroncelli, the villa which first occupied this site belonged to the Salviati, then to the Medici. Cosimo I. gave it to his daughter Isabella, the very unfaithful wife (1563) of Paolo Giordano Orsini, by whom she was strangled in her bedroom.

The existing palace now contains little of interest except frescoes by *Matteo Rosselli* depicting the story of the Medici.

It was here that the famous political duel was fought by Ludovico Martelli and Dante da Castiglione against Giovanni Bandini and Bertino Aldobrandini. In this palace also, when Carlo Alberto of Sardinia was living here in exile, his infant son Vittorio Emanuele was with difficulty saved from being burnt to death by his nurse.

Behind the palace rises the hill of Arcetri, celebrated for its sweet wine called La Verdea :—

'Altri beva il Falerno, altri la Tolfa,
Altri il sangue che lacrima il Vesuvio ;
Un gentil bevitor mai non s' ingolfa
In quel fumoso e fervido diluvio.
Oggi vogl' io che regni entro a' miei vetri
La *Verdea* soavissima d' Arcetri.'—*Redi.*

In the chapel of the delightful **Villa Capponi** (which is passed on the way to Arcetri) is a fine 'Adoration of the Shepherds' by *Tommaso de' Stefani*, a pupil of Lorenzo di Credi.

Close by, on a hill top, on the left of the road, is the **Torre del Gallo**, which is believed to have been the observatory of Galileo, where, when a prisoner, he studied the moon.

'The moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fiesole,
Or in Valdarno, to descry new lands,
Rivers, or mountains in her spotty globe.'—*Milton.*

'He took me up to the Star Tower of Galileo amongst the winding paths of the hills, with the grey walls overtopped by white fruit blossoms, and ever and again, at some break in their ramparts of stone, the gleam of the yellow Arno water, or the glisten of the marbles of the city shining on us far beneath, through the silvery veil of the olive-leaves.

'It was just in that loveliest moment when winter melts into spring. Everywhere under the vines the young corn was springing in that tender vivid greenness that is never seen twice in a year. The sods between the furrows were scarlet with the bright flame of wild tulips, with here and there a fleck of gold where a knot of daffodils nodded. The roots of the olives were blue with nestling pimpernels and hyacinths, and along the old grey walls the long, soft, thick leaf of the arums grew, shading their yet unborn lilies.

'The air was full of a dreamy fragrance; the bullocks went on their slow way with flowers in their leathern frontlets; the contadini had flowers stuck behind their ears or in their waistbands; women sat by the wayside, singing as they plaited their yellow curling lengths of straw; children frisked and tumbled like young rabbits under the budding maples; the plum-trees strewed the green landscape with flashes of white like newly fallen snow on Alpine grass slopes; again and again amongst the tender pallor of the olive woods there rose the beautiful flush of a rosy almond-tree; at every step the passer-by trod ankle-deep in violets.

'About the foot of the Tower of Galileo ivy and vervain, and the Madonna's herb and the white hexagons of the stars of Bethlehem grew amongst the grasses; pigeons paced to and fro with pretty pride of plumage; a dog slept on the flags; the cool, moist, deep-veined creepers climbed about the stones; there were peach-trees in all the beauty of their blossoms, and everywhere about them were close-set olive-trees, with the ground between them scarlet with the tulips and the wild rose bushes.

'From a window a girl leaned out and hung a cage amongst the ivy-leaves, that her bird might sing his vespers to the sun.

'Who will may see the scene to-day.

'The world has spoiled most of its places of pilgrimage, but the old Star Tower is not harmed as yet, where it stands amongst its quiet garden-ways and grass-grown slopes, up high amongst the hills, with sounds of dripping water on its court, and wild wood-flowers thrusting their bright heads through its stones. It is as peaceful, as simple, as homely, as closely girt with blossoming boughs and with tulip-crimsoned grasses now as then, when, from its roof in the still midnight of far-off time, its master read the secrets of the stars.'—*Pascarel.*

'Nearer we hail
Thy sunny slope, Arcetri, sung of old
For its green vine; dearest to me, to most,
As dwelt on by that great astronomer,
Seven years a prisoner at the city gate,
Let in but in his grave-clothes. Sacred be
His villa (justly it was called the Gem)! [1]
Sacred the lawn, where many a cypress threw
Its length of shadow, while he watched the stars!
Sacred the vineyard, where, while yet his sight
Glimmered, at blush of morn he dressed his vines,
Chanting aloud in gaiety of heart
Some verse of Ariosto!—There, unseen,[2]
Gazing with reverent awe—Milton his guest,
Just then come forth, all life and enterprise;
He in his old age and extremity
Blind, at noonday exploring with his staff;

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[1] Il Giojello.

[2] Milton went to Italy in 1638, and visited Galileo, who, by his own account, had already become blind. In December 1637 he was forced to reside at Arcetri by an order of the Inquisition.

> His eyes upturned as to the golden sun,
> His eyeballs idly rolling. Little then
> Did Galileo think whom he received:
> That in his hand he held the hand of one
> Who could requite him—who would spread his name
> O'er lands and seas—great as himself, nay, greater;
> Milton as little that in him he saw,
> As in a glass, what he himself should be,
> Destined so soon to fall on evil days
> And evil tongues—so soon, alas! to live
> In darkness, and with dangers compassed round,
> And solitude.'—*Rogers's* '*Italy.*'

'It is difficult to conceive what Galileo must have felt, when, having constructed his telescope, he turned it to the heavens, and saw the mountains and valleys in the moon. Then the moon was another earth; the earth another planet; and all were subject to the same laws. What an evidence of the simplicity and magnificence of nature.

'But at length he turned it again, still directing it upward, and again he was lost: for he was now among the fixed stars; and if not magnified as he expected them to be, they were multiplied beyond measure.

'What a moment of exultation for such a mind as his! But as yet it was only the dawn of day that was coming; nor was he destined to live till that day was in its splendour. The great law of gravitation was not yet to be made known: and how little did he think, as he held the instrument in his hand, that we should travel by it as far as we have done; that its revelations would ere long be so glorious!'—*Sir John Herschel.*

The **tower** and its surroundings have greatly suffered under the present proprietor.

Close to the Porta Romana is the *Pottery of the Fratelli Cantagalli*, in which a manufactory of artistic maioliche—decorative and useful—has recently been established. The proprietors have aimed at reviving the decorative taste which inspired artists of the sixteenth century in the famous potteries of Cafaggiolo, Urbino, Pesaro, and Gubbio. All the artists employed have been taught by the study not only of the ancient maioliche in the different Italian museums, but of the fifteenth and sixteenth century frescoes. It is thus sought to give the manufacture an exclusively Italian character.

A road which turns to the right at the Pian dei Giullari leads to *S. Margherita a Montici*, with fine views.

'We get out after we have passed the gate and ascend through the garden of vines and olives and young bright wheat to the Abbey. The gentle blue hills undulate for miles all around, and the tiny green Ema flows merrily below. From the loggia above the little garden one can see the Apennines: the top of the Duomo is just visible, and the grey-green hills above and round it, and Fiesole, dotted with white villas and dark cypresses.'

About 2½ miles from the Porta Romana,[1] by the direct road beyond the village of Galuzzo, on the hill of Montaguto, is the *Certosa of the Val d' Ema.* The position is beautiful, with lovely views, and the convent, with the aspect of a mediæval fortress, crowning a cypress-crested hill, is very picturesque. The Certosa was founded in 1338 by Niccolò Acciaiuoli (b. 1310), Grand Seneschal and chief adviser to Queen Joanna I. of Naples, and its fortifications were especially granted by the Republic. A small number of monks is allowed to remain here: formerly there were eighty-six. A white-robed brother shows visitors over the monastery. Admission, 1 fr.

'Niccolò's father, Acciajuolo Acciajuoli, had undertaken the task of organising the banking-house of the Bardi at Naples in the reign of King Robert the Wise. His uncle, Dardano, more than once held the dignity of Prior, and was twice called upon to fulfil the post of especial ambassador to the King of Naples.'

The principal **Church** is over-decorated with frescoes, marbles, and *pietre-dure.* The pictures relating to the life of S. Bruno are by *Poccetti.* To the right, through the chapel of S. John Baptist, which has a good picture by *Benvenuti*, we enter a beautiful gothic church of 1341, of which the architecture is attributed to Orcagna. It contains some good Florentine stained glass; a picture of S. Francis receiving the Stigmata by *Cigoli*; a Crucifixion by *Giotto* (?); and a picture by *Fra Angelico.*

In the **Crypt**, before the high-altar, are the exceptionally-preserved tombs of the founder and his family.

'Whether Andrea Orcagna built the Certosa near Florence is uncertain; but the monuments of its founder, Niccolò Acciajuolo, and his family, which exist in the subterranean church, belong to his time, and were perhaps executed by some of his scholars. The tomb of Niccolò (Grand Seneschal of the kingdom of Naples under Queen Joanna I., ob. 1366) consists of his recumbent statue, clad in armour, placed high against the wall, beneath a rich gothic canopy. His son, Lorenzo, upon whose funeral obsequies he spent more than 50,000 gold florins, lies below under a marble slab, upon which is sculptured the effigy of this "youth of a most lovely countenance, cavalier and great baron, tried in arms, and eminent for his graceful manners and his gracious and noble aspect." Next him lie his grandfather and his sister Lapa.'—*Perkins's 'Tuscan Sculptors.'*

Boccaccio, in a letter to Zenobio di Strada, lamented Lorenzo's death, and referred to him as 'quello giovane egregio e d'indole ammirevole, Lorenzo, primogenito di questo tuo magno.' In the same letter he reminds Strada that Niccolò Acciajuoli was wont often to call him Giovanni della Tranquillita.[1]

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[1] The tram from the Porta Romana to the Certosa costs 40 c.; carriages charge 6 fr.

'The general design of Niccolò's tomb is very peculiar, gothic certainly, but almost transitional to the cinquecento. Niccolò, the Grand Seneschal, founder of the convent, was a noble character. The family, originally from Brescia (and named after the trade they rose by), attained sovereignty in the person of Ranier, nephew of the Seneschal, styled Duke of Corinth and Lord of Thebes and Argos and Sparta. He was succeeded by his bastard son Antony, and the latter by two nephews, whom he invited from Florence, Ranion and Antony Acciajuoli; the son of the latter, Francesco, finally yielded Athens to Mahomet II. in 1456, and was soon afterwards strangled by his orders at Thebes.

'The Prior I found to be an Irishman, and very agreeably to our wishes undertook to conduct us over his convent. He told us he had been there since 1850. He was dressed in the white habit of the Order of S. Bruno; spoke distinctly but with the always pleasant Irish accent; and paused frequently to ask something political, or historical. He presently took us down to the cold, crypt-like Cappella, wherein lie the remains of the friend of Boccaccio, Queen Joan I., Petrarch, and Zenobio di Strada, even the admirable Niccolò Acciajuoli, of his son, who became hostage for him to King Louis of Hungary, of his sister, Lapa Buondelmonte, the friend of S. Bridget of Sweden, and his father. Very beautiful, and clear cut, and impressive they are! How quiet the five and a half centuries seem down there!'—*Lindsay's 'Christian Art.'*

In a side chapel of the **crypt** is the tomb of **Angelo Acciaiuolo,** Bishop of Ostia, 1409,[2] by *Donatello*, with a border of fruit and flowers added by *Giuliano di San Gallo*. The **small cloister** is by *Brunelleschi*, and has some lovely stained glass by *Giovanni da Udine*. The **chapter-house** contains a Crucifixion by *Mariotto Albertinelli;* a Madonna and Child with saints by *Perugino;* and in the middle of the pavement, in a perfect abandonment of repose, the noble figure of Leonardo Bonafede, Bishop of Cortona, and Superior of this convent (ob. 1545), by *Francesco di San Gallo*, son of Giuliano.

'It is very carefully modelled; the flesh parts are well treated, and the drapery is disposed in natural folds. It has almost the effect of a corpse laid out for burial before the altar, and produces a striking effect.' —*Perkins.*

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[1] V. *Le Lettere di Giov. Boccaccio.*

[2] The family of the Acciaiuoli (Acciajo=steel) fled to Florence from Brescia in 1160 to evade the persecutions of Frederick Barbarossa, and was admitted to the magistracy in 1282. Its most illustrious member was Niccolò in the XIV c., but endless bishops and archbishops, and three cardinals (Agnolo, Filippo, and Niccolò), were of the same race.

The exquisite Della Robbia lunettes of the great cloister were removed to the Accademia in the time of Napoleon I. They had scarcely been restored to the monastery when one side of the beautiful cloister was ruined by the earthquake of 1895.

The **Refectory** is shown, in which the monks dine on Sundays, released on that day for two hours from their vow of silence, though a reader officiates during dinner from a pulpit in the corner. At the **Drogeria**, the famous Alkermes and other liqueurs, manufactured in the monastery are sold.

La Madonna dell' Impruneta.

Two and a half miles further, reached by a long but easy ascent, beautifully situated amid the olive-clad hills, is the shrine of **La Madonna dell' Impruneta**, one of the most important places of pilgrimage in Tuscany. The church was built in 1593 by Francesco Buondelmonte, and adorned in the seventeenth century by the Confraternità of the Stigmata of S. Francesco with a handsome doric atrium. Here is preserved the image attributed to S. Luke the Evangelist, but which the learned Dr. Lami says was the work of one Luca in the eleventh century, who, on account of his piety, was called saint, whence the tradition. It is said to have been found by a workman buried in the soil of Impruneta, and to have uttered a cry as the spade struck it. On all great occasions of danger, pestilence, or famine, this **Madonna** has been carried in state by a barefooted procession to Florence, but even then has always been veiled—'The Hidden Mother.' Thus it was carried to Florence during the great and terrible plague on April 1, 1400. Over the **high-altar** is a crucifix by *Giovanni da Bologna;* and in the **Sacristy** a curious Madonna and Saints of the School of Giotto. In the **nave** are pictures by *Jacopo da Empoli*, *Passignano*, and *Cigoli*. The church is backed by Poggio S. Maria, and occupies one side of an immense piazza, decorated with loggias of 1663–70. Here on S. Luke's Day, October 18, is held the **Fair of the Impruneta**, for horses, mules, &c., frequented by all the country-folk around, a most picturesque sight. The **piazza** is the subject of a picture by Callot in the Accademia at Venice.

We must turn to the right from the Porta Romana to ascend the hill of **Bellosguardo** for the sake of the prospect.

> 'From Tuscan Bellosguardo,
> Where Galileo stood at nights to take
> The vision of the stars, we have found it hard,
> Gazing upon the earth and heavens, to make
> A choice of beauty.'—*Eliz. Barrett Browning.*

At the foot of the hill is the *Church of S. Francesco di Paola.*

Most lovely is the view from the summit of the hill, especially from the terrace of the principal **villa**—*Michelozzo*—which has a fine old tower of Medici date; though long previously the father of Guido Cavalcanti, the poet, owned it; and it remained Cavalcanti property until 1447, when Tommaso Capponi bought it.

> 'I found a house, at Florence, on the hill
> Of Bellosguardo. 'Tis a tower that keeps
> A post of double observation o'er
> The valley of the Arno (holding as a hand
> The outspread city) straight towards Fiesole
> And Mount Morello and the setting sun,—
> The Vallombrosan mountains to the right,
> Which sunrise fills as full of crystal cups
> Wine-filled, and red to the brim because it's red.
> No sun could die, nor yet be born, unseen
> By dwellers at my villa; morn and eve
> Were magnified before us in the pure
> Illimitable space and pause of sky,
> Intense as angels' garments blanched with God,
> Less blue than radiant. From the outer wall
> Of the garden, dropped the mystic floating grey
> Of olive trees (with interruptions green
> From maize and vine) until 'twas caught and torn

On that abrupt black line of cypresses
Which signed the way to Florence. Beautiful
The city lay along the ample vale,
Cathedral, tower and palace, piazza and street;
The river trailing like a silver cord
Through all, and curling loosely, both before
And after, over the whole stretch of land
Sown whitely up and down its opposite slopes
With farms and villas.'

Eliz. Barrett Browning, '*Aurora Leigh.*'

The scenery of the hills behind Bellosguardo is known to have suggested that of **Monte Beni**, so beautifully described in 'Transformation."

'The Umbrian valley opens before us, set in its grand framework of nearer and more distant hills. It seems as if all Italy lay under our eyes in this one picture. For there is the broad, sunny smile of God, which we fancy to be spread over this favoured land more abundantly than on other regions, and beneath it glows a most rich and varied fertility. The trim vineyards are there, and the fig-trees, and the mulberries, and the smoky-hued tracts of the olive-orchards; there, too, are fields of every kind of grain, among which waves the Indian-corn. White villas, grey convents, church spires, villages, towns, each with its battlemented walls and towered gateway, are scattered upon this spacious map; a river gleams across it; and the lakes open their blue eyes in its face, reflecting heaven lest mortals should forget that better land, when they behold the earth so beautiful.

'What makes the valley look still wider is the two or three varieties of weather often visible on its surface, all at the same instant of time. Here lies the quiet sunshine: there fall the great patches of ominous shadow from the clouds: and behind them, like a giant of league-long strides, comes hurrying the thunderstorm, which has already swept midway across the plain. In the rear of the approaching tempest brightens forth again the sunny splendour, which its progress has darkened with so terrible a form.

'All around this majestic landscape, the bald-peaked or forest-crowned mountains descend boldly upon the plain. On many of their spurs and midway declivities, and even on their summits, stands cities, some of them famous of old; for these have been the seats and nurseries of early Art, where the flower of Beauty has sprung out of a rocky soil, and in a high, keen atmosphere, when the richest and most sheltered gardens failed to nourish it.'—'*Transformation.*'

'Adjoining is the Villa Ombrellino, where for sixteen years lived Galileo; and here he composed the Dialogue discussing the Ptolemaic and the Copernican systems. All learned Florentines, and every foreigner of distinction, breasted the steep hill of Bellosguardo to listen to the wonderful conversation of Galileo. Eloquent, sarcastic, brimming over with fun and humour, yet full of learning, he was a delightful companion. He was only happy in the country, declaring cities to be the prisons of human intellect.'—*J. Ross*, '*Florentine Villas.*'

The villa where Milton found him, however, was at Arcetri.

On a spur of the hill to the north of the wooded height of Bellosguardo is the **Convent of Monte Oliveto**, containing in its Refectory an annunciation of *Domenico Ghirlandajo.* Hence one may descend to the iron bridge which leads to the Cascine.

From the **Porta S. Frediano** (*La Badia di Settimo, Signa, Malmantile, Artemino*).

This side of Florence is less well known than the others, but by no means less interesting. The road—Via Pisana—runs through the Pianura di Ripoli, an exquisitely rich and fertile valley, and there is a tramway by which Lastra a Signa may be reached in one hour from the Piazza Castello at Florence (fare—1st cl. 70 c., 2nd cl. 50 c.). On the right of the valley is a beautiful chain of mountains, of which the principal is **Monte Morello**, which serves as a weather-gauge to the whole countryside, according to the old proverb :

> ‘ Quando monte Morello ha il cappello,
> Villan, prendi il mantello.’

(Just before reaching *Legnaja*, a road turns off (left) to *Scandici*, abounding in nightingales, where the *Villa Passerini* occupies the site of an ancient castle of the Bagnesi, and the excursion may be continued to *S. Paolo* and to *S. Andrea a Mosciano* and the remains of a castle of the Acciaiuoli.)

From La Casellina on the Via Pisana a side road leads (left) to the picturesquely-situated XIII. c. church of *S. Martino alla Palma*, with a wide-spreading portico. There are enchanting views from this spot, and though the hill (159 met.) is steep, the drive to S. Martino is one of the most beautiful near Florence.

Four and a half miles from Florence, at half a mile to the right of the road near the village of *S. Colombano*, is the old Cistercian **Convent of La Badia a Settimo**, now a private villa. Founded by a Conte di Borgomuro, about 984, it has noble machicolated walls and a fine old **gateway** of a later period, the front of which is decorated with a figure of Christ enthroned between two saints, one of the largest works in terracotta in Tuscany—built, not let into the wall. The beautiful **campanile**, after the model of S. Niccolò at Pisa, is attributed to Niccolò Pisano. In the church are a **Robbia frieze** and a **rich altar** of *pietradura*. An Aumbrey is attributed to Desiderio da Settignano. Some pictures by pupils of Verocchio and Ghirlandajo were removed in 1884, and are now in the museum at S. Apollonia.

In Lent 1670, 8000 persons collected here to witness the trial by fire, in which the Vallombrosan monk Pietro Aldobrandini (afterwards canonised as **S. Pietro Igneo**) walked barefooted, unhurt, through a furnace, to prove an accusation of simony brought by S. Giovanni Gualberto against Pietro di Pavia, Bishop of Florence.

La Badia di Settimo.

On the left of the road are **Castel Pulci**, now a lunatic asylum, and the charming old *Villa of Castagnolo*, once the property of the Arte della Lana, but in 1210 bought by a Della Stufa, who belonged to the Arte della Tela. Of this family were the Beato Girolamo of the Minori Osservanti di S. Francesco and the Beato Lottaringo, one of the seven founders of the S. Annunziata. Many points on the hills behind Castagnolo are full of picturesque interest.

Half a mile farther is the interesting old town of **Lastra a Signa**, preserving intact its machicolated mediæval walls and its three gateways. It contains many picturesque architectural fragments, especially a vaulted and frescoed loggia, very rich in colour, above which is the modern theatre. Signa is well worth a visit by those who stay long in Florence, and may be reached by railway as well as by tram. Its population is entirely employed in the plaiting of straw hats—*cappelli di paglia*.

> 'The hills lie quiet and know no change; the winds wander amongst the white arbutus-bells and shake the odours from the clustering herbs; the stone-pines scent the storm; the plain outspreads its golden glory to the morning light; the sweet chimes ring; the days glide on; the splendours of the sunset burn across the sky, and make the mountains as the jewelled thrones of the gods. Signa, hoary and old, stands there unchanged—Signa is wise. She lets this world go by, and sleeps.'—'*Signa.*'

Two and a half miles from Signa, by a steep ascent (a carriage from the station to go and return costs 8 francs), is the curious fortified village of **Malmantile.** The road thither, beneath the old convent of S. Lucia, through a mountain gorge, is lovely, and the place itself, on the wild hill-top, is striking, being so strongly fortified, yet so small. It long resisted a siege by the Florentines, which is the subject of the curious poems 'L'Assedio' and 'La Scacciata di Malmantile,' written by Lippo Lippi early in the seventeenth century. The walls now enclose only a single street of cottages.

The lovely effects of the morning mist in this enchanting district are happily described by Ouida.

> 'There had been heavy rains at night, and there was, when the sun rose, everywhere that white fog of the Valdarno country which is like a silvery cloud hanging over all the earth. It spreads everywhere and blends together land and sky; but it has breaks of exquisite transparencies, through which the gold of the sunbeams shines, and the rose of the dawn blushes, and the summits of the hills gleam here and there with a white monastery, or a mountain belfry, or a cluster of cypresses seen through it, hung in the air, as it were, and framed like pictures in the silvery mist.
>
> 'It is no noxious steam rising from the rivers and the rains; no grey and oppressive obliteration of the face of the world like the fogs of the North; no weight on the lungs and blindness to the eyes; no burden of leaden damp lying heavy on the soil and on the spirits; no wall built up between the sun and man; but a fog that is as beautiful as the full moonlight is—nay, more beautiful, for it has beams of warmth, glories of colour, glimpses of landscape such as the moon would coldly kill; and the bells ring, and the sheep bleat, and the birds sing underneath its shadow; and the sun-rays come through it, darted like angels' spears; and it has in it all the promise of the morning, and all the sounds of the waking day.'—'*Signa.*'

Three miles beyond Signa is the delightful Medici villa of **Artemino** ('Ferdinanda'), with exceptional views toward Florence. In this neighbourhood also, much nearer Signa, is the noble villa of **Le Selve** (Buontalenti), which belonged to Filippo Strozzi, who married the famous Clarice, daughter of Pietro de' Medici. Afterwards the villa belonged to the Salviati. It was from one of its beautiful loggias that **Galileo** observed the ring of Saturn and the sun-spots. Close by is an old monastery, with the chapel where S. Andrea Corsini said his first mass. The lower hills are covered with vineyards, producing the celebrated wine of which Redi sings:—

'La rugiada di Rubino,
Che in Valdarno i colli onora,
Tanto odora,
Che per lei suo pregio perde
La brunetta
Mammoletta,
Quando spunta dal suo verde.'

From the **Porta al Prato** (**Poggio a Cajano**, *Petraja*, *Castello*).

Beyond the Barriera di S. Donato and behind the Cascine, is at about 1 mile) the *Villa S. Donato*, built in the early part of the XIX. c., on the site of an old Augustinian monastery, by the Russian Count Nicholas Demidoff, who, in recognition of his magnificent charities, received the title of Principe di San Donato from the Grand-Duke. His son Anatole married the Princess Mathilde Bonaparte. The vast collections of works of art, with which the villa was filled, were sold by Prince Paul Demidoff.

A road which passes (left) the *Villa Panciatichi*, with the old tower of the Agli, its owners in the XIV. c., and (left) the church of *S. Cristofano a Nuvoli*, with a colossal fresco of S. Christopher in its portico, leads to *Peretola*, where Florentine burghers had their jousting-field in the XIII. c., and where pink lilies of the valley may be found in spring. The *Villa Petrucci Bargagli* occupies the site of an old castle of the Spini.

From Peretola a dull road (tram from the Piazza S. Maria Novella, a branch from that to Prato) to the left leads (about 10 miles from Florence) to the imposing **Villa of Poggio a Cajano**, which was built by *Giuliano di San Gallo* for Lorenzo the Magnificent, and became one of his favourite retreats. Hither Lorenzo came frequently for the sake of his favourite amusement of hawking, accompanied by Pulci, who cared little for the diversion. '*La Caccia con Falcone*' describes him as missing, and having hidden himself in a wood to make poetry. He planted an islet in the Ombrone, flowing below, with many rare flowers.

The vault of the great saloon was considered by Vasari to be the largest of modern times. It was painted by order of

Leo X. with frescoes by the great masters of the period, intended as allegorical of the glories of the Medici, viz. :—

Franciabigio. The Return of Cicero from Exile—typical of the return of Cosimo to Florence from his exile, October 1434.

Andrea del Sarto. The Presents sent from Egypt to Caesar—typical of the presents of the Sultan to Lorenzo. 'A variety and richness of episodes like those with which we become familiar in the works of Paul Veronese.'[1]

Pontormo. The Banquet given to Scipio by Syphax—typical of the banquet given to Lorenzo by the King of Naples.

Pontormo. Titus Flaminius rejecting the ambassadors of Antiochus —typical of Lorenzo annihilating the plans of Venice in the Diet of Cremona.

The lunette is described by Mr. Berenson as 'the most appropriate mural decoration now remaining in Italy.'

The rooms (with little of the original furniture remaining) are to be seen in which the Grand-Duke Francesco I. died, October 19, 1587, and on the following day his wife, the beautiful Bianca Cappello. The story of Bianca is a typical romance. Daughter of a proud Venetian noble, Bartolommeo Cappello, she eloped with Pietro Bonaventuri, a young Florentine, by whom she was already with child, and she was married to him at his mother's house in the Piazza S. Marco at Florence. Here she attracted the favour of Francesco de' Medici, eldest son of Duke Cosimo, and he made her his mistress. Bonaventuri was shortly after murdered by bravoes in the employment of the Ricci, with a daughter of whose house he had intrigued. After the accession of Francesco to the throne, and the death of his duchess, Giovanna of Austria, Bianca was married to the Grand-Duke in the Palazzo Vecchio, June 5, 1578, and enjoyed her dearly bought honours for eight years, until she perished with her husband, under strong suspicions of poison, during a visit of the Grand-Duke's brother and successor, Ferdinando, who had always been the bitterest enemy of Bianca. Francesco was buried with all pomp in the family mausoleum at S. Lorenzo, but Bianca, wrapped in a sheet, was thrown into the common grave for the poor, under the nave of the same church.

> 'There, at Cajano,
> Where when the hawks were mewed and evening came,
> Pulci would set the table in a roar
> With his wild lay—there, where the sun descends,
> And hill and dale are lost, veiled with his beams,
> The fair Venetian died, she and her lord—
> Died of a posset drugged by him who sate
> And saw them suffer, flinging back the charge,
> The murderer on the murdered.'—*Rogers's 'Italy.'*

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[1] Crowe and Cavalcaselle.

It has an external staircase up which horses can go.

The low-lying *Park*, with its ugly rows of poplars, damp shrubberies and summer-houses on the Ombrone, is greatly admired by the Florentines, but will not be thought worth a visit by foreigners, though there is an old proverb which says—

> 'Val più una lastra di Poggio a Cajano
> Che tutte le bellezze d'Artemino.'

A breed of buffaloes, afterwards common in Italy, was first introduced at Poggio a Cajano by Lorenzo de' Medici.

About four miles from the Porta al Prato (most easily reached by tram from S. Maria Novella, or by rail, the station of Castello being close by ; an order should be obtained from a banker) is the charming royal **Villa of Petraja,** once belonging to Palla Strozzi. It was adorned by *Buontalenti.* One tower only remains of the castle of the Brunelleschi, its ancient owners, who triumphantly defended it in 1364 against the Pisans and English under Sir J. Hawkwood, then fighting against Florence. The gardens, on the southern slope of the Apennines, are most lovely. A fountain by *Tribolo* is surmounted by a Venus of *Giovanni da Bologna :* it is pronounced by Vasari to be 'the most beautiful of all fountains.' The loggie are adorned with frescoes by *Il Volterrano.* Here Scipione Ammirato, under the eyes of Cosimo and his son Ferdinando, wrote that history of Florence which procured him the name of the New Livy. The gardens have not improved since the palace was occupied by Madame ('la bella Rosina') Mirafiore.

High in the hill above Petraja sits the royal villa of **La Topaja,** which Cosimo I. gave as a residence to Benedetto Varchi, who wrote his history there, and during his lifetime called the villa Cosmiano, in honour of his patron.

The lower slope of the hills beneath Petraja is clothed by the lovely woods and gardens of the famous Medicean (now royal) villa of **Castello** (formerly Il Vivaio), bought from the Della Stufa by Lorenzo di Pier Francesco de' Medici in 1477, and ever after a favourite residence of his family. Its gardens were decorated by Tribolo for Cosimo I., who died here of a malignant fever, April 1, 1574. It is situated just above the main road. The central fountain in the gardens has a group of Hercules and Antaeus by Ammanati. A smaller fountain is attributed to Donatello. Walks and drives ascend through woods of flowering shrubs to an upper terrace whence there is an exquisite view of the plain, its tender green and grey broken by dark spires of cypresses, and backed by ranges of pale violet mountains. The little church of *S. Michele* and its cypresses forms a picturesque feature between Castello and Petraja. Here lived **Caterina Sforza** during the last seven years of her dramatic life with her son Giovanni delle Bande Nere, not without bitter anxieties. Ferdinand III. gave it several pictures, since removed to the National Collections: a picture by *Cigoli* and a crucifix by *G. da Bologna* are still in the church. The Jesuit father, Jacopo Cortese, better known as Borgognone (not Ambrogio), the battle-painter, was a native of Castello.

Castello is best reached by the tram which runs through the valley not far from the railway line, passing the *Villa L'Ulivaccio*, formerly belonging to the Gondi family; *Ponte a Rifredi*, named from a bridge over the torrent Terzolle; *S. Stefano in Pane*, where the church, which contains some good pictures, bears the arms of the Tornabuoni family, its former owners; the *Villa Guicciardini*, now a distillery; and *Il Sodo*, an old house with a tower, which belonged to the Strozzi.

From the tram, the Via di Castello leads to the palace, passing the gates of the *Villa Corsini* or *Il Lepre dei Rinieri*, an imposing edifice by Antonio Ferri, the principal architect of the Corsini palace at Florence. In 1460 the property was purchased from the Strozzi by the Rinieri, whose name it long bore. There is a noble old garden and cypress avenue. An inscription on the front of the palace records the residence and death there, in 1649, of Robert Dudley, son of Queen Elizabeth's Earl of Leicester, famous for his travels and inventions. In his latter years he settled at Florence, where his ingenuity as a shipbuilder and mathematician attracted the notice of Cosimo II., whose wife, the Grand-Duchess Maddalena, made him her chamberlain. Her brother, the Emperor Ferdinand II., created him Earl of Warwick and Duke of Northumberland in the Holy Roman Empire, in 1620. He was employed by Cosimo II. in draining the marshes between Pisa and the sea, to which Leghorn owes its prosperity. He wrote here his famous naval work, *Dell' Arcano del Mare di D. Roberto Dudleo, Duca di Northumbria e Conte de Warwick*, 1646–7. Dying in his villa, he was buried in the little neighbouring monastery of S. Giovanni Evangelista at *Boldrone*, where Giuliano Ricci, the learned nephew of Macchiavelli, was also buried in 1574. He left seven daughters and five sons by his wife Alice Leigh,[1] whom he had long deserted.

Near Castello, on the outskirts of the hills, is the beautiful villa of Quarto, which belonged to the Grand-Duchess Marie of Russia. On the Via di Serezzano is the *Villa Le Bracche* or *Bellagio*, which belonged to the beautiful Camilla Martelli, who became the second wife of Cosimo I. Their daughter Virginia, Duchess of Este, inherited the villa from her mother.

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[1] Of the Leighs of Stoneleigh.

CHAPTER VII

VALLOMBROSA AND THE CASENTINO

Travellers who visit Vallombrosa alone will do well to drive early direct from Florence. It can also be reached by carriage (1 horse, 8 frs.; 2 horses, 15 frs.) from the station of **Pontassieve**, or by *funicolare* from the station of S. Ellero to Soltino (1 hour: Hotel Vallombrosa, good), whence a road of 1½ mile through a wood leads to Vallombrosa. Vallombrosa may easily be visited in a long summer day.

Those who visit La Vernia and Camaldoli may take the first train to the station of Pontassieve, and there, from Giuseppe Fabbrini, Locanda del Vapore (not from the vetturini at the station, whose horses are wretched), may engage a *legnetto* at 12 frs., or a carriage for four people at 20 frs. a day, for the excursion. Those who wish to find their carriage ready at the station must write beforehand.

With the carriage it will be best to proceed first to the **Croce di Savoia** at Vallombrosa, going next day to **La Vernia**, and sleeping at Bibbiena. Thence one must return as far as Poppi to take the new road to Camaldoli.

La Vernia is the most remarkable of the monasteries; then, from its situation, Vallombrosa. **Camaldoli** is chiefly worth while to those who are interested in the story of S. Romualdo. The accommodation at Vallombrosa and Camaldoli is fairly good and improving.

THE picturesque village of *Pelago* is about 5 miles from Pontassieve. Hence a new carriage-road ascends through pine woods, which recall Norway or Switzerland, to the beautiful meadows, fresh with running streams and most brilliant with spring flowers, at the end of which, at a height of 3140 feet, stands **Vallombrosa** (*Inns: Croce di Savoia, Castello di Acqua Bella*). It would seem as if the recollection of this ascent had suggested the lines of Milton—

> 'So on he fares, and to the border comes
> Of Eden, where delicious Paradise,
> Now nearer, crowns with her enclosure green,
> As with a rural mound, the champaign head
> Of a steep wilderness, whose hairy sides
> With thickets overgrown, grotesque and wild,
> Access denied; and overhead up grew
> Insuperable height of loftiest shade,

Cedar, and pine, and fir, and branching palm,
A sylvan scene, and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view.'—*Paradise Lost*, iv. 131.

'Here sublime
The mountains live in holy families,
And the slow pine woods ever climb and climb
Half up their breasts, just stagger as they seize
Some grey crag, drop back with it many a time,
And struggle blindly down the precipice.

. . . . . O waterfalls
And forests! sound and silence! mountains bare
That leap up peak by peak and catch the palls
Of purple and silver mist to rend and share
With one another, at electric calls
Of life in the sunbeams,—till we cannot dare
Fix your shapes, count your number! we must think
Your beauty and your glory helped to fill
The cup of Milton's soul to the brink,
He never more was thirsty when God's will
Had shattered to his sense the last chain-link
By which he had drawn from Nature's visible
The fresh well-water. Satisfied by this,
He sang of Adam's Paradise and smiled,
Remembering Vallombrosa. Therefore is
The place divine to English man and child,
And pilgrims leave their soul here in a kiss.'
Eliz. Barrett Browning.

'Such scenery, such hilly peaks, such black ravines and gurgling waters, and rocks and forests above and below, and at last such a monastery!'—*Eliz. Barrett Browning's Letters.*

Originally Vallombrosa bore the name of Acqua Bella. The convent owes its origin to the penitence of **S. Giovanni Gualberto** (A.D. 1015) (see S. Miniato), who first lived here in a little hut. Other hermits collected around him, and as the numbers increased, he found it necessary to form the community into an order and gave them the rule of S. Benedict, adding some additional obligations, especially that of silence. Yet the rule was less severe than that of the Camaldolese. Only twenty years had passed from the time of his death when Giovanni Gualberto was canonised, and within the first century of its existence his order possessed fifty abbeys. The abbots of Vallombrosa sate in the Florentine senate with the title of Counts of Monte Verde and Gualdo, and they could arrest, try, and imprison their vassals without reference to any other court. The **habit** of the Vallombrosans was of light grey.

The greatest severity was used toward them during the suppression of the religious orders, and scurrilous libels upon the past history of Vallombrosa were purposely circulated. Yet the records of the Archivio show that in old times as many as 229,761 loaves of bread were distributed here to the poor in three years (1750–53), not inclusive of the hospitalities of the Foresteria, and in the same space of time as many as 40,300 beech-trees were planted on the neighbouring mountains by the monks.

Vallombrosa.

The buildings of Vallombrosa are inferior in interest to those of other sanctuaries, and it owes its celebrity chiefly to its beautiful name and to the felicitous allusion in Milton. The church is handsome. The vast convent was chiefly built, as it now stands, by the Abbot Averardo Nicolini in 1637. While the monks remained, strangers were always hospitably received here.

'Vallombrosa;
Così fu nominata una badia
Ricca e bella, nè men religiosa
E cortese a chiunque vi venia—'
Orlando Furioso, xxii. 36.

Since the suppression the place has lost many of its characteristic features, the monastic buildings are used as a school for the training of foresters, and the Foresteria is now a pension annexed to the hotel Croce di Savoia.

All around the former convent are woods, the woods which came back to Milton's memory when he wrote—

'Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades,
High-overarch'd, imbower'—
(*Paradise Lost*, i. 303)

and which in the present century have been celebrated in a poem by Alphonse de Lamartine. But nowhere has the mad destruction of old trees in Italy been carried to such an excess as at Vallombrosa. An Englishman offered to pay the fullest timber price for some of the finest trees which adorned the ascent from Pelago if they might be left standing in their places; his offer was refused, and every tree of any age or beauty was destroyed, and sold to a walking-stick manufacturer. The noble wood on the ridge of the hill, which sheltered all the young plantations, has been annihilated in the same way. "Away with it, cut it down, root it up," is always the cry of an Italian official against a fine tree—and remonstrance is in vain.

It is worth while to ascend to the Hermitage and Chapel of **Il Paradisino,** some way farther up the mountain, for the sake of the view. The scagliola decorations in the chapel were executed by Henry Hugford, an Englishman, who sought a retreat here.

The ascent of the *Secchietta* (4744 feet) from Vallombrosa occupies two hours. There is a rewarding view from the chapel called *Il Tabernacolo di Don Piero.*

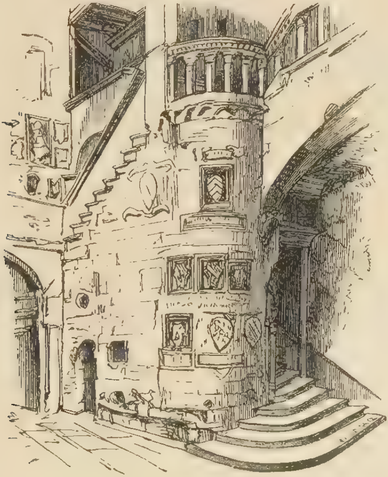
A long ascent from Pontassieve, of ten dreary miles, leads to the entrance of the **Casentino.** Near the summit is the miserable village of *Consuma*, which derives its strange name from the death of one Adam, who was burnt alive here for having forged false florins of the Republic at the instigation of the Counts of Romena. A short distance beyond and we look down upon the rich valley of the Upper Arno, called *Il Casentino.* Hence we first caught sight, in the distance to the left, of the arid brown steep of Alvernia, 'the Holy Mountain' of S. Francis. The road passes through the village of *Borgo alla Collina*, with a castle which was bestowed by the Florentine Republic upon Cristofano Landino, as a reward for his commentary on Dante ; he is preserved like a mummy in the parish church. Descending into the valley, we cross the plain of **Campaldino,** where the Ghibelline troops of Arezzo were completely routed by the Florentine Guelfs, and where their famous warrior-bishop, Guglielmo Ubertini, was killed, June 11, 1289. Dante was present, serving in the mounted infantry (c.f. *Purg.*, Canto v.).

> 'C'est dans la plaine de Campaldino, aujourd'hui riante et converte de vignes, qu'eut lieu un rude combat entre les guelfes de Florence et les *fuorisciti* gibelins, secondés par les Arétins. Dante combattit au premier rang de la cavalerie florentine, car il fallait que cet homme, dont la vie fut si complète, avant d'être théologien, diplomate, poète, eût été soldat. Il avait alors vingt-quatre ans. Lui-même racontait cette battaille dans une lettre dont il ne reste que quelques lignes. "A la battaille de Campaldino, le parti gibelin fut presque entièrement mort et défait. Je m'y trouvai novice dans les armes ; j'y eus grande crainte, et, sur la fin, grande allégresse, à cause des diverses chances de la bataille." Il ne faut pas voir dans cette phrase l'aveu d'un manque de courage, qui ne pouvait se trouver dans une âme trempée comme celle d'Alighieri. La seule *peur* qu'il eut, c'est que la battaille ne fût perdue. En effet, les Florentins parurent d'abord battus ; la cavalerie arétine fit plier leur infanterie ; mais ce premier avantage de l'ennemi le perdit en divisant ses forces.
>
> 'A cette courte campagne nous devons peut-être un des morceaux les plus admirables et les plus célèbres ce *la Divine Comédie.* Ce fut alors que Dante fit amitié avec Bernardino della Polenta, frère de cette Françoise de Ravenne que le lieu de sa mort a fait appeler à tort Françoise de Rimini. On peut croire que l'amitié du poète pour le frère l'a rendu encore plus sensible aux infortunes de la sœur.'—*Ampère.*

Crowning a hill about a mile to the right of the road is the town of **Poppi,** the old capital of the Casentino, with a station on the line from Arezzo to Stia. Its **Castle,** something like the Palazzo Vecchio at Florence on a small scale, was built by *Arnolfo del Cambio*, in 1274, for Count Simone, grandson of Count Guido Guerra. It stands grandly at the end of the town, girdled by low towers. In its courtyard is a most picturesque staircase, quite different (as will be seen by the annexed woodcut) from that of the Bargello at Florence, which is wrongly said to have been copied from it. In the **chapel** are frescoes attributed to *Spinello Aretino.* A chamber is shown as that of 'la buona Gualdrada,' mentioned by Dante (*Inf.* xvi. 37), the beautiful daughter of Bellincione Berti, who declared to Otho IV., when he demanded her name, that she was the daughter of a man who would compel her to embrace him ;

upon which the maiden herself arose and said, 'No man living shall ever embrace me, unless he is my husband." Dante stayed here as the guest of the Contessa Battifolli.

About 4 miles beyond Poppi is the pleasant little town of **Bibbiena** (*Inn: Locanda di Fr. Amorosi*), which also has a station between Arezzo and Stia, and which contains a fine work of one of the della Robbia in the *Church of S. Lorenzo.* Here Bernardo Dovizi, 1470–1520, was born, the secretary and friend of Giovanni de' Medici, who, when raised to the pontificate as Leo X., made him Cardinal Bibbiena. Raffaelle painted the fine portrait of this Cardinal now in the Pitti Palace, and might, had he been willing, have married his niece.



In the Castle of Poppi.

Forsyth recalls how Bibbiena has been

'Long renowned for its chestnuts, which the peasants dry in a kiln, grind into a sweet flour, and then turn into bread, cakes, and *polenta.* Old Burchiello sports on the chestnuts of Bibbiena in these curious verses, which are more intelligible than the barber's usual strains:

> "Ogni castagna in camicia e 'n pelliccia
> Scoppia, e salta pel caldo, e fa trictacche,

Nasce in mezzo del mondo in cioppa riccia ;
Secca lessa, e arsiccio
Si da per frutte a desinar e a cena ;
Questi sono i confetti da Bibbiena."'

Carriages from Bibbiena for the ascent to **La Vernia** or Alvernia, cost 10–12 frs. The convent occupies the summit of a mountain which was bestowed upon S. Francis, in 1224, by the knight Orlando da Chiusi, who was moved thereto by the preaching of the Saint in the castle of Montefeltro. 'I have a mountain,' said Orlando, 'in Tuscany, a devout and solitary place, called Mount Alvernia, far from the haunts of men, well fitted for him who would do penance for his sins, or desires to lead a solitary life ; this, if it please thee, I will freely give to thee and thy companions for the welfare of my soul.' S. Francis gladly accepted, but the monks who first took possession of the rocky plateau, and built cells there with the branches of trees, were obliged to have a guard of fifty armed men to protect them from the wild beasts.

Our path crosses the torrent **Corselone**, and then begins at once to ascend. The whole of the way is alive with the recollections of S. Francis, as given in the *Fioretti*. It was in the woods which we pass through that he vanquished demons in conflict during his first ascent, while his companions, overwhelmed with fatigue, had fallen asleep in the shade. Then,—

'Beating his breast, he sought after Jesus, the beloved of his soul, and having found Him at last, in the secret of his heart, now he spoke reverently to Him as his Lord, now he made answer to Him as his judge, now he besought Him as his father, now he conversed with Him as his friend. On that night and in that wood, his companions, awaking and listening to him, heard him with many tears and cries implore the Divine mercy on behalf of sinners.'

Leaving the wood, we enter upon the steeper and hotter part of the ascent, where—

'The next morning his companions, knowing that he was too weak to walk, went to a poor labourer of the country, and prayed him, for the love of God, to lend his ass to Brother Francis their father, for he was not able to travel on foot. Then that good man made ready the ass, and with great reverence caused S. Francis to mount thereon. And when they had gone forward a little, the peasant said to S. Francis, "Tell me, art thou Brother Francis of Assisi?" And S. Francis answered "Yes." "Take heed then," said the peasant, "that thou be in truth as good as all men account thee ; for many have great faith in thee, and therefore I admonish thee to be no other than what the people take thee for." And when S. Francis heard these words, he was not angry at being thus admonished by a peasant, but instantly dismounting from the ass, he knelt down upon the ground before that poor man, and, kissing his feet, humbly thanked him for that his charitable admonition.'

We skirt the stream, which the legend says issued forth from the hard rock by virtue of the prayers of S. Francis, and lastly, as we reach the flowering meadows below the convent, we see, upon the right, a group of old trees, shading some rocks and unprofaned by the axe, for—

'As they drew near to Alvernia, it pleased S. Francis to rest a while under an oak, which may still be seen there, and from thence he began to consider the position of the place and the country. And while he was thus considering, behold there came a great multitude of birds of divers regions, which, by singing and clapping their wings, testified great joy and gladness, and surrounded S. Francis in such wise that some perched on his shoulders, some on his arms, some on his bosom, and others at his feet, which when his companions and the peasant saw, they marvelled greatly; but S. Francis, being joyful of heart, said to them, "I believe, dearest brethren, that our Lord Jesus Christ is pleased that we should dwell on this solitary mount, inasmuch as our brothers and sisters, the birds, show such joy at our coming."'[1]

From hence we see the conventual buildings most picturesquely grouped on the perpendicular rocks, which rise abruptly from the grass, and backed by woods of pine and beech. Here it was that brother Leo often imagined that—

'He beheld S. Francis rapt in God and suspended above the earth, sometimes at the height of three feet above the ground, sometimes four, sometimes raised as high as the beech-trees, and sometimes so exalted in the air, and surrounded by so dazzling a glory, that he could scarce endure to look upon him.'

A rock-hewn path takes us to the arched gateway of the sanctuary, which has been enlarged at many different periods since its foundation by S. Francis in 1213, but which to Roman Catholics will ever be one of the most sacred spots in the Christian world, from its connection with the Saint, who always passed two months here in retreat, and who here is believed to have received the Stigmata, by which he became especially likened to the Master whose example he was always following, and thus, a radiative centre of love.

'Nel crudo sasso, intra Tevere ed Arno,
Da Cristo prese l' ultimo sigillo
Che le sue membra du' anni portarno.'
Dante, *Par.* xi. 106.

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[1] George Sand declared herself to have the same extraordinary attractive power over all animals which characterised S. Francis.

'It was here that **S. Francis** learned the tongues of the beasts and birds, and preached them sermons. Stretched for hours motionless on the bare rocks, coloured like them, and rough like them in his brown peasant's serge, he prayed and meditated, saw the vision of Christ crucified, and planned his Order to regenerate a vicious age. So still he lay, so long, so like a stone, so gentle were his eyes, so kind and low his voice, that the mice nibbled bread crumbs from his wallet, lizards ran over him, and larks sang to him in the air. Here, too, in those long solitary vigils, the Spirit of God came upon him, and the spirit of Nature was even as God's Spirit, and he sang "Laudato sia Dio mio Signore, con tutte le creature, specialmente messer lo frate sole; per suor luna, e per le stelle; per frate vento, e per l'aria e nuvolo, e sereno, e ogni tempo." Half the value of this hymn would be lost were we to forget how it was written, in what solitudes and mountains far from men, or to ticket it with some cold word like Pantheism. Pantheism it is not, but an acknowledgment of that brotherhood, beneath the love of God, by which the sun and moon and stars, and wind and air and cloud, and clearness and all weather, and all creatures, are bound together with the soul of man.

'Here is a sentence of *Imitatio* which throws some light upon the hymn of S. Francis, by explaining the value of natural beauty for monks who spent their lives in studying death. "If thy heart were right, then would every creature be to thee a mirror of life and a book of holy doctrine. There is no creature so small and vile that does not show forth the goodness of God." With this sentence bound about their foreheads, walked Fra Angelico and S. Francis. To men like them the mountains, valleys, and the skies, and all that they contained, were full of deep significance. Though they reasoned "*de conditione humanae miseriae*" and "*de contemptu mundi*," yet the whole world was a pageant of God's glory, a poem to His goodness. Their chastened senses, pure hearts, and simple wills were as wings by which they soared above the things of earth, and sent the music of their souls aloft with every other creature in the symphony of praise. To them, as to Blake, the sun was no mere blazing disc or ball, but an innumerable company of the heavenly host, singing, "Holy, holy, holy is the Lord God Almighty." To them the winds were brothers, and the streams sisters—brethren in common dependence upon God their Father, brethren in common consecration to His service, brethren by blood, brethren by vows of holiness. Perfect faith rendered this world no puzzle; they overlooked the things of sense because the spiritual things were ever present and as clear as day. Yet they did not forget that spiritual things are symbolised by things of sense; and so the smallest herb of grass was vital to their tranquil contemplations. We, who have lost sight of the invisible world, who set our affections more on things of earth, fancy that because these monks despised the world, and did not write about its landscapes, therefore they were dead to its beauty. This is mere vanity; the mountains, stars, seas, fields, and living things were only swallowed up in one thought of God, and made subordinate to the awfulness of human destinies. We to whom hills are hills, and seas are seas, and stars are ponderable quantities, speak, write, and reason of them as of objects interesting in themselves. The monks were less concerned about such things because they only found in them the vestibules and symbols of a hidden mystery.'—*Cornhill Magazine*, vol. xiv.

La Vernia is one of the few great religious shrines which have not been confiscated by the Government. It originally belonged to the Arte della Lana, who conceded it to the Grand-Dukes; they in their turn made it over to the Municipality of Florence, who have defended their property. Annually the representatives of the Municipality come in mediæval fashion, plant their standard on the convent platform, and inspect the buildings and woods. A hundred and seven brown monks still reside in the vast buildings. They change their names when they 'enter into religion,' and take that of some saint to whom they especially devote themselves. On payment of the sum of 100 francs any peasant may become a Franciscan monk, with the prospect of eventually entering the priesthood. At La Vernia about 125 francs are required at the end of the novitiate for *titolo di vestiario*, or the expense of the habit. Strangers are hospitably received by the monks, and share with them the fare which they have, though it is of a wretched description. They have no property whatever except the garden where their salad is raised, and the neighbouring bosco. In the summer, when the air is always fresh on these mountain heights, and the woods resound with nightingales, their residence is pleasant enough, but it is terribly severe during the nine months of winter, and the cold is intolerable in their fireless cells. Eight hours of the twenty-four are passed in the church, one hour and a half being soon after midnight. Twice in the week the monks kneel in the

The Gate of La Vernia.

midnight around the marble slab where the stigmata were inflicted, and as the five lamps in memory of the five wounds of S. Francis are extinguished, they scourge themselves in the total darkness, and the clanging of the iron chains of their self-inflicted punishment mingles with the melancholy howls of the winds around the stone corridor. Twice in the twenty-four hours they join in a chanting procession down the long covered gallery on the mountain edge in honour of the stigmata. During the remaining hours those monks who have to preach study for their sermons (the famous preacher Ferrara is a Franciscan), the doctors of the poor employ themselves in the *spezieria*, others perform the manual labour of the vast establishment. They take little notice of the events of the outer world, and, as far as is apparent, seem contented with their monotonous lot. We asked some of them if they never felt tired of it—'Ah no; life is so short, but eternity so long.' Seeing the exquisite beauty of the bosco in spring, with its carpet of violets, primroses, daffodils, cyclamen, squills, saxifrage, and a thousand other flowers, we asked a monk if their loveliness was not a pleasure to him—'Ma perchè? non mi sono mica confuso con la botanica,' was the answer.

Subsisting entirely on the alms of the surrounding farmers and contadini, the monks, after a fashion, pay back what they have received on the great festas when the pilgrimages to La Vernia take place. Then all the pilgrims, often to the number of 300, are received, and, if they require it, are fed; not in guest-rooms, of which there are only twenty-four, these being generally reserved for 'personaggi,' but encampments are made for them in the bosco or on the flagged terraces, upon which the brown figures of the monks—as they pace up and down and are seen relieved against the pale violet mountains—look as if the statues of S. Francis and S. Antonio had stepped from their niches and come back into life.

'Je me sentais avec Dante en ce lieu tout plein de la mémoire des miracles de Saint François, sur cet âpre rocher de l'Apennin, d'où s'est répandu sur le monde l'ordre fameux qui a régéneré le catholicisme du moyen âge, et dont le poète du catholicisme et du moyen âge a si magnifiquement exalté le fondateur. La foi du XIII^{e} siècle était encore là. Le frère Jean-Baptiste me conduisit aux divers lieux témoins des merveilles opérées par Saint François. En me rancontant ces merveilles il semblait les voir. "C'est ici," disait-il, "que le miracle s'accomplit; le saint était là où je suis." Et, en prononçant ces paroles, la physionomie, la voix, les gestes du frère Jean-Baptiste exprimaient une invincible certitude. Il m'a montré des rochers fendus et brisés par quelque accident géologique, et m'a dit: "Voyez comme le sein de la terre a été déchiré dans la nuit où le Christ est descendu aux enfers pour y chercher les âmes des justes morts avant sa venue! Comment expliquer autrement ce désordre? Ceci, ce n'est pas moi qui vous le raconte: vous le voyez de vos yeux, vous le voyez!"

'J'écoutais avec d'autant plus d'intérêt, que Dante fait allusion à la même croyance. Pour passer dans le cercle des violents, il lui faut franchir un éboulement de rochers auquel Virgile, son guide, attribue une semblable origine. Il le rapporte de même au tremblement qui agita l'abîme le jour où le Christ descendit. Virgile dit exactement à Dante ce que me disait le frère Jean-Baptiste.'[1]—*Ampère.*

The principal **Church** contains several fine works of *the della Robbia family*, that of the Ascension being magnificent. The church opens upon the terraced platform where Orlando finally made over the mountain to the Saint, and where, on their first arrival—

'S. Francis caused his companions to sit down and taught them the manner of life they were to keep, that they might live religiously in this solitude; and, among other things, most earnestly did he enjoin on them the strict observance of holy poverty, saying, "Let not Orlando's charitable offer cause you in any way to offend against our lady and mistress, holy Poverty. God has called us into this holy religion for the salvation of the world, and has made this compact between the world and us, that we should give it good example, and that it should provide for our necessities. Let us then persevere in holy poverty; for it is the way of perfection and the pledge of eternal riches."'

Close by is the site of the great beech-tree which overshadowed the **first cell**—*tuguriolo*—**of S. Francis,** *atto e divoto alla orazione*—in which he lived while the convent was being built, and where he sought the guidance of God by making the sign of the cross over his Bible, and then opening it at a venture. Each time the book opened at the story of the Passion of our Saviour, and hence he deduced that the remaining years of his life (for he was already in failing health) were to be as one long martyrdom, and that, in the words of his biographer Celano, 'through much anguish and many struggles he should enter the kingdom of God.' The stone altar is shown whither Christ descended to hold visible converse with His servant. Beneath this is a valley of rocks, rising in huge and fantastic pinnacles against one another, and according to the legend, riven into these strange forms at the time of the Crucifixion. Over these rocks, fifty-three mètres high, it is said that the Devil hurled S. Francis, and the hole is shown at the point which he lodged, when 'the stone became as liquid wax to receive him.' In the inmost recesses of the deepest cleft is the secret caverned space, where, perpetually chanting the Penitential Psalms, S. Francis passed the 'Lent of S. Michael.' One monk alone, Brother

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[1] *Inf.* xii. 34.

Leo, was permitted to approach him, once in the day, with a little bread and water, and once at night, and, when he reached the narrow causeway at the entrance, was bidden to say, '*Domine labia mea aperies*'; when, if an answer came, he might enter the cell and repeat matins with his master; but if there was silence, he must forthwith depart. In a second cave, covered with iron to prevent its being carried away piecemeal by the faithful, is a great flat stone—'*il letto di San Francesco.*' Outside is the point of rock where—

> 'Through all that Lent, a falcon, whose nest was hard by his cell, awakened S. Francis every night a little before the hour of matins by her cry and the flapping of her wings, and would not leave him until he had risen to say matins; and if at any time S. Francis was more sick than ordinary, or weak, or weary, that falcon, like a discreet and charitable Christian, would call him somewhat later than was her wont. And S. Francis took great delight in this clock of his, because the great carefulness of the falcon drove away all slothfulness, and summoned him to prayers; and, moreover, during the daytime she would often abide familiarly with him.'

In another chapel is shown the grave of all the monks of La Vernia who have died in 'the odour of sanctity,' that is, who have been distinguished by blue lights — corpse candles — hovering over their dead bodies. In another is the cell of S. Bonaventura, in another that of S. Antony of Padua, who came here into retreat, but was driven away by ill-health. The **Chapel of the Stigmata** contains one of the largest and grandest works of *Andrea della Robbia*—a Crucifixion, with the Virgin and S. John, S. Jerome and S. Francis, standing at the foot of the cross, surrounded by the most beautiful weeping and adoring angels.

> 'The great church contains one of Andrea della Robbia's sweetest Nativities, together with an annunciation very like the lunette of the Spedale degli Innocenti; in the Chiesina we have a large relief of the Madonna giving the measure of the chapel to S. Bonaventura, dated 1486; while the chapel of the Stigmata—the Holy of Holies—has a grand Crucifixion, the finest rendering of the subject in Della Robbia art. The heads of the Saints, S. John, S. Benedict, and others, at the foot of the cross, are unequalled in beauty of expression; that of Francis himself, in its intensity of yearning, reminds us of S. Giovanni Gualberto in Perugino's Vallombrosa altar-piece, and every shade of grief and wonder is displayed in the gestures and faces of the angels hiding their eyes and clasping their hands wildly together, as they hover round the dying Lord. Nowhere does Andrea better reveal the depths of feeling that lived in his gentle breast; never before had terra-cotta been used to express passion so profound, or emotions of so varied and subtle a nature.'—*Brit. Quart. Review*, Oct. 1885.

This chapel occupies that point in the desert where the story tells that—

> 'S. Francis being inflamed by the devout contemplation of the Passion of Jesus Christ, beheld a seraph descending from heaven with six fiery and resplendent wings, bearing the image of One crucified.

And while S. Francis marvelled much at such a stupendous vision, it was revealed to him that by Divine providence this vision had been shown to him that he might understand that not by the martyrdom of his body, but by the consuming fire of his soul, he was to be transformed into the express image of Christ. 'Then did all the Mont' Alvernia appear wrapped in intense fire, which lit up all the mountains and valleys around, as it were the sun shining in strength upon the earth, whence the shepherds who were watching their flocks in that country were filled with fear, as they themselves afterwards told the brethren, affirming that this light had been visible on Mont' Alvernia for upwards of an hour; and because of the brightness of that light, which shone through the windows of the inn where they were resting, muleteers who were travelling in the Romagna rose in haste supposing that the sun had arisen, and saddled and loaded their beasts; but as they journeyed on, they saw that light die down and the visible sun come forth.'

> 'In this seraphic apparition, Christ spoke certain high and secret things to S. Francis, saying, "Knowest thou what I have done to thee? I have given thee the Stigmata which are the ensigns of my Passion, that thou mayest be my Standard-bearer." And when the marvellous vision disappeared, upon the hands and feet of S. Francis the print of the nails began immediately to appear, as he had seen them in the body of Christ crucified. In like manner, on the right side appeared the image of an unhealed wound, as if made by a lance, still red and bleeding, from which drops of blood often flowed and stained the tunic of S. Francis. Although these sacred wounds impressed upon him by Christ afterwards gave great joy to his heart, yet they caused unspeakable pain to his body; so that, being constrained by necessity, he made choice of Brother Leo, for his great purity and simplicity, and suffered him to touch and dress his wounds on all days except during the time from Thursday evening to Saturday morning, for then he would not by any human remedy mitigate the pain of Christ's Passion, which he bore in his body, because at that time our Saviour Jesus Christ was taken and crucified and died for us.' [1]

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[1] Celano, the earliest biographer of S. Francis, wrote three years after his death, and must have been in possession of everything then known and believed on the subject of the Stigmata. The 'Three Companions' did not compose their narrative until twenty years after his death; but they were his constant companions during his life, and two out of the three are reported to have been with him on Mount Alverno. Bonaventura is the latest of all. His work was written in 1263, thirty-seven

Another chapel contains an Assumption by one of the Della Robbia. The Madonna is portrayed as giving the measure of this very chapel to S. Bonaventura, by whom it was built. The measure thus consecrated has never been altered, though an ante-chapel has been added, containing a Robbia Nativity and a Pietà.

'The poor friars of La Vernia are more loved and respected by the people who feed them than any of the chartered orders. Obliged and obliging, they mix intimately with the peasants, as counsellors and comforters and friends. In hospitals, in prisons, and on the scaffold, in short, wherever there is misery you find Franciscans allaying it. Having nothing, yet possessing all things, they live in the apostolical state.'—*Forsyth* (1811).

Most beautiful are the forest walks behind the convent, fragrant with the memories of holy Franciscan monks. 'In these woods,' says Sir J. Stephen, 'S. Francis wandered in the society of Poverty, his wedded wife; relying for support on Him alone by whom the ravens are fed, and awakening the echoes of the mountains by his devout songs and fervent ejaculations.' Here, in the emerald avenues, Brother James of Massa beheld in a vision all the Friars Minor in the form of a tree, from whose branches the evil monks were shaken by storms into perdition, while the good monks were carried by the angels into life eternal. Here the venerable Brother John of Fermo wandered, weeping and sighing in the restless search after divine love, till, when his patience was sufficiently tried, Christ appeared to him in the forest-path, and, with many precious words, restored to him the gift of grace. And 'for a long time after, whenever Brother John followed the path in the forest where the blessed feet of Christ had passed, he saw the same wonderful light and breathed that same sweet odour,' which had come to him with the vision of his Saviour. From the highest part of the rock called **La Penna** (4165 ft.) is the most glorious view. In the shadowed depths of the gorges

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years after the death of the Saint; but he had lived all his life among those who had known and loved Francis, and had the fullest information at his command.

'Contemporary witnesses of perfect trustworthiness and high character believed in the fact of the Stigmata, and vouch for it. It is not an afterthought, a pious invention for the use of a canonising Pope, but the evident belief of the time, arising out of something in the life of Francis which attracted the wonder and curiosity and eager guesses of his companions. With a few exceptions the wonder was received with perfect faith by his generation. It was affirmed and proclaimed authoritatively by two Popes, who were his personal friends, and must have had means of knowing whether the tale were false or true. One of them, indeed, Pope Alexander VI., Bonaventura tells us, publicly asserted that he had himself seen the mysterious wounds. The evidence altogether is of a kind which it is almost equally difficult to accept or to reject. There is sufficient weight of testimony, when fully considered, to stagger the stoutest unbeliever; and there is too much vagueness and generality to make the most believing mind quite comfortable in its faith.'—*Mrs. Oliphant.*

beneath, on one side rises the Arno, and on the other, in the mountain of *La Falterona* (5410 ft.), the Tiber.

A little south of the monastery is the ruined *Castle of Chiusi*, on the site of Clusium Novum, where the father of Michelangelo, Ludovico Buonarroti, held the office of Podestà. In this district also in the valley of the Singorna, is the village of *Caprese*, where the great master was born, March 6, 1475, though his parents removed to Settignano in the following year.

Most travellers will follow the carriage-road from Bibbiena to **Camaldoli.**[1] The direct path is a wild and most exhausting ride of five hours. Descending between the beautiful moss-grown trees and steep rocks of Alvernia, the way (impossible without a guide) winds through woods to *Soci*, a flourishing village with manufactories of cloth. After this it is a stony road, ascending into arid and hideous earth-mountains. Crossing the highest ridge, it descends rapidly into a deep valley backed by pine-woods, and fresh with streams and flowers, an oasis in a most dreary wilderness. Here, in the depth of the gorge, close to the torrent Giogana, is the immense mass of the **Convent of Camaldoli** (2717 ft.), originally called *Fonte Buona*, which was founded by S. Romualdo, about A.D. 1012, and became the cradle of his order.

The ancient buildings were strongly fortified, and successfully withstood a damaging siege by the Duke of Urbino and the Venetians in 1498, when forty of the assailants were killed and the Duke himself wounded. It was again successfully defended against the forces of Piero de' Medici, when he was attempting to regain his lost power in Florence, by the Abbot Basilio Nardi, who is introduced by Vasari in one of his battle-pieces in the Palazzo Vecchio. On this occasion, according to monkish legend, S. Romualdo visibly fought in defence of his foundation. The present edifice has little interest, having been rebuilt under *Vasari* in 1523. The *Foresteria* is now an excellent *Hotel* (*Grande Albergo;* pension, with wine, 12 francs), belonging to the proprietors of the Hotels del Arno and Gran Bretagna at Florence, and forms a delightful summer retreat. From the *Sala dell' Accademia*, 'where Cristoforo Landino, Lorenzo de' Medici, and Marsilio Ficino held examinations,' there is a beautiful view down the forest-clad gorge. The fine library has been dispersed, and the only literary treasure remaining is a commentary on the earlier part of the Psalms, written by S. Romualdo in the eleventh century. The church contains some pictures by *Vasari*. The grave of the Bishop of Antwerp, who died here a refugee from persecution, has the touching inscription : 'Hic jacet Cornelius Fran. de Nelli, Episc. Anverp., peccator et peregrinus.' In the **Cappella del Infermeria** is a Christ in the Desert—a good work of *Raffaellino del Garbo*. The famous painter on glass, Guglielmo da Marcilla (1475-1537), bequeathed his property with his body to the monks of Camaldoli. The dependent buildings of the convent

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[1] Camaldoli may also be reached from the station of *Stia* on a branch line from Arezzo. Carriages, *via* Poppi, from the *Albergo della Stazione Alpina* at Stia, cost 10–12 francs.

Camaldoli.

included a well-managed farm, a forge, a carpenter's shop, a mill, and the *sega* or sawmill, which is worked by the torrent. The charities of the monks of Camaldoli were proverbial: 1000 families of the Casentino depended on the convent for work or help. In addition to other alms, 600 loaves of bread were weekly prepared in the bakehouse for the destitute poor.

The monks of Camaldoli follow the rules approved in 1671 by Clement X. Their principal observances consist in psalm-singing, meditation, and the labour of their hands. They never meet at a common table except on the great feasts of the Church, and when the General Chapter is sitting. They never eat meat, and that which they call fasting is abstinence from eggs and anything cooked with butter, and on days which are not fast-days their portion is confined to three eggs, or six ounces of fresh or four of salt fish. **Their dress** is a white serge tunic and scapulary, with a woollen girdle. The mantle of the same (used in choir and procession) has an ample hood. The famous Cardinal Placido Zurla and Mauro Cappellari—afterwards Pope Gregory XVI.—were Camaldolese monks. The painters Lorenzo Monaco and Giovanni degli Angeli also belonged to this Order.

About an hour's walk through the forest higher up the valley, on a grassy plateau, is a second convent, or rather little street of twenty-four hermitages, called **Il Sacro Eremo**, which is interesting from its connection with the story of S. Romualdo, a member of the noble family of the Onesti of Ravenna, who was led to embrace the monastic life from the horror he experienced when present at a duel in which his father slew a near relation of his house. He first entered the monastery of S. Apollinare in Classe, where his austerities soon made him odious to the more lukewarm monks, and caused him to retire into the deserts of Catalonia, where he was joined by many disciples. In 1009 he received from the Counts of Maldoli a gift of the lands upon which this, his greatest monastery, was founded, and which has ever borne the name of Campo-Maldoli, Camaldoli. By the observances which he here added to the rule of S. Benedict, he gave birth to the new order of Camaldoli, which united a cenobite and an eremite life. At the Sacro Eremo he saw in a vision his monks mounting in white robes by a ladder to heaven, and so changed the habit from black to white.[1] The first inhabitants of the hermitages were the five chosen companions of S. Romualdo -- Dagnino, Benedetto, Gisso, Teuzzone, and Pietro.

'The whole hermitage is enclosed within a wall; none are allowed to go out of it; but the hermits may walk in the woods and alleys within the inclosure at discretion.

'Everything is sent them from the monastery in the valley; the food is every day brought to each cell; and all are supplied with wood and necessaries, that they may have no dissipation or hindrance in their contemplation. Many hours of the day are allotted to particular exercises, and no rain or snow prevents any one from meeting in the church to assist at the divine office. They are obliged to strict silence in all public common places; and everywhere during their Lents, also on Sundays, Holy days, Fridays, and other days of abstinence, and always from compline till sunrise the next day.

'For a severer solitude, S. Romualdo added a third kind of life, that of a recluse. After a holy life in the hermitage, the superior grants leave to any that ask it, and seem called by God, to live for ever shut up in their cells, never speaking to any one but to the superior when he visits them, and to the brother who brings them necessaries. Their prayers and austerities are doubled and their fasts more severe and more frequent. S. Romualdo condemned himself to this kind of life for several years; and fervent imitations have never since failed in this solitude.' — *Alban Butler.*

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[1] This vision is the subject of the famous altar-piece of Andrea Sacchi, painted for the church of the Camaldolesi at Rome, and now in the Vatican gallery.

The Sacro Eremo or Sant' Ermo is mentioned by Dante apropos of the death of Buonconte di Montefeltro, slain on the banks of Archiano, a torrent which flows into the Arno, and has its source near Camaldoli :—

'Che sovra l'Ermo nasce in Apennino.'—*Purg.* v. 96.

One of the highest points of the ridge of the *Prato a Soglio* is that called *Poggio a Scali*, which, as Ariosto says—

'Scopre il mar Schiavo e 'l Tosco
Dal giogo, onde a Camaldoli si viene.'[1]

The view is certainly one of the finest in this part of Italy. Schellfels declares that the houses of Forli, Cesena, and Ravenna are visible from this mountain.

'Dante a certainement gravi le sommet de la Falterona; c'est sur ce sommet, d'où l'on embrasse toute la vallée de l'Arno, qu'il faut lire la singulière imprécation que le poète a prononcée contre cette vallée tout entière. Il suit le cours du fleuve, et, en avançant, il marque tous les lieux qu'il recontre d'une invective ardente. Plus il marche, plus sa haine redouble de violence et d'âpreté. C'est un morceau de topographie satirique dont je ne connais aucun autre exemple.'—*Ampère.*

Hence we may

'Pursue
The Arno from his birthplace in the clouds,
So near the yellow Tiber's—springing up
From his four fountains on the Apennine,
That mountain-ridge a sea-mark to the ships
Sailing on either sea. Downward he runs,
Scattering fresh verdure through the desolate wild,
Down by the City of the Hermits, and the woods
That only echo to the choral hymn;
Then through these gardens to the Tuscan sea,
Reflecting castles, convents, villages,
And those great rivals in an elder day,
Florence and Pisa.'—*Rogers's 'Italy.'*

It is a wild ride (or rather walk, for the path in places is precipitous) of four hours from Camaldoli to Pratovecchio. The road to Pontassieve ascends by the old castle of Romena, where the poet visited his friend the Ghibelline chieftain, Count Alessandro da Romena. It is mentioned by Dante in the words of Maestro Adamo the coiner:—

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[1] *Orlando*, iv.

> 'Ivi è Romena, là dov' io falsai
> La lega suggellata del Battista,
> Perch' io il corpo suso arso lasciai.'—*Inf.* xxx. 73.

Near this is the church where Landino, the first commentator of Dante, is shown as a mummified saint. Lovers of Dante will certainly seek for the *Fonte Branda*, a thread of water falling into a stone basin in a brick wall, which naturally, and not the fountain of Siena, is that alluded to by Maestro Adamo when, tormented by the thirst of hell, he says that he would rather see his seducers brought to the same suffering than himself be refreshed by the clear waters of his home.

> 'Per Fonte Branda non darei la vista.'

Hence we look down upon the whole valley of the Casentino, and—

> 'Li ruscelletti, che de' verdi colli
> Del Casentin discendon giuso in Arno,
> Facendo i lor canali e freddi e molli,
> Sempre mi stanno innanzi, e non indarno.'—*Inf.* xxx. 64.

Another grey castle in this neighbourhood, *Porciano*, was visited by Dante, who thence addressed a letter upbraiding the Florentines for resisting the Emperor—'Scritta in Toscana sotto la fonte d'Arno, 11 Avrile, 1311,' and one tradition holds that he was in durance here.

A pleasant day's excursion from Florence may be made by taking the train to *Pontassieve*, and a carriage thence down the valley of the Arno to *Sicci*, where the torrent of that name enters the Arno. Hence you follow the Sicci to its source, keeping the valley for five miles farther to the fortress of *Castel Lobaco*, beneath which is the church of *S. Martino in Baco*, on a cypress-crested rock with a glorious view. A path ascends from the fortress of Lobaco to the sanctuary of *La Madonna del Sasso*, whence a path, below the east wall of the church, leads to cave wherein the S. Bridget (*c.* 874) lived after the death of her brother Andrew at S. Martino a Mensola, and where she died.

The drive from Pontassieve to Florence has much beauty, and follows the windings of the Arno, lying in the low bed which Dante calls—

> 'La maladetta e sventurata fossa.'

It may have been from this road that Michelangelo, as he rode away to Rome for work on S. Peter's, turned round, and, beholding the red dome of the cathedral in the grey of morning, exclaimed, "Come te non voglio, meglio di te non posso."

Podestà.—Supreme officer of state elected by the citizens annually in place of the earlier Consuls, from *c.* 1200.

Le Arti. -The Guilds; divided into **Maggiori** and **Minori**; seven and fourteen. Each had its gonfalone or standard, its coat of arms, and its depôt. Every citizen was enrolled in one of these.

Proconsolo.—A sort of Solicitor-General to the Guilds.

Il Bargello.—The High Sheriff or Executor of Justice; usually a non-Florentine Guelf. Later on the State-gaoler.

Gonfaloniere Di Giustizia.—Always a Florentine. The standard-bearer of the people and summoner; in later days of the Republic virtually the head of the Signoria, and President of the Priori.

Signoria.—The governing body of Florence, composed of the Priori delle Arti.

Priori.—Eight in number, two from each quarter of Florence.

Buonomini.—Twelve in number, coadjutors to the Priori, and holding office for three months.

Grandi.—Nobles.

Popolani.—Citizens and tax-payers, belonging to the Guilds.

Popolo Minuto.—Small, but enfranchised tradesfolk.

Plebe. Lower classes; non-tax-paying, and ineligible to office.

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